漫画人

JAPANESE
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LEARNING

MANGAJIN

No. 12

Export Edition
定価1030円
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SPECIAL REPORT: JAPANESE BEER

漫画人
MANGAJIN

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Issue No. 12

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published Oct. 1991

漫画人
MANGAJIN

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MANGAJIN (ISSN 1051-8177) is published 10 times a year by:
Mangajin, Inc.
2531 Briarcliff Rd., Suite 121,
Atlanta, GA 30329.
Second class postage paid at Atlanta, GA 30304 and additional offices.
Postmaster: Send address changes to:
Mangajin, P.O. Box 49543, Atlanta, GA 30359.
USPS # 006137

Subscription prices:
$30/year in US, $45/year in Canada.
Overseas (except Japan) subscriptions:
$100/year (airmail only).
Exclusive agent in Japan:
Sekai Shuppan Kenkyu Centre,
Minami Aoyama 2-18-9, Minato-ku, Tokyo
Tel. 03-3479-4434, Fax 03-3479-4436.
Subscriptions in Japan: ¥9,000/year

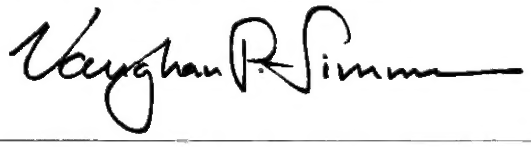
Editor's Note

Doing *The Far Side* in Japanese didn't seem like it would be such a major undertaking. We selected several panels that seemed to be basically translatable, and asked a few translators for input on the dialog and notes. All of the translators were professionals, and all of the translations would have to be called accurate, but in only a few spots did two or more of the translations come out the same. We finally combined and edited into what you see on the pages of this issue, but it turned out to be quite a task.

About one third of our readers are Japanese, and *The Far Side* is especially for them, but we also believe American readers will enjoy seeing how Larson-*sensei*'s work comes out in Japanese.

Likewise, the four-line format used in *Dai-Tōkyō Binbō Seikatsu Manyuaru* (page 32) is new. Let us know what you think. The idea is to make the flow of logic in the Japanese easier to grasp by giving literal word-for-word translations under every Japanese word—after a while it starts to make sense. At any rate, I saw some sentences presented this way when I was first starting to learn Japanese, and it seemed to make the language more approachable.

So, between *The Far Side* and developing this new format, there are lots of excuses for getting this issue out late (as usual). Actually, this might be a good time to announce that our Japanese partners/representatives, Sekai Shuppan Kenkyū Centre, have pledged their continued support to MANGAJIN. We are planning other projects and collaborations to improve the quality and timeliness of MANGAJIN, and to make it easier and more enjoyable to learn Japanese.



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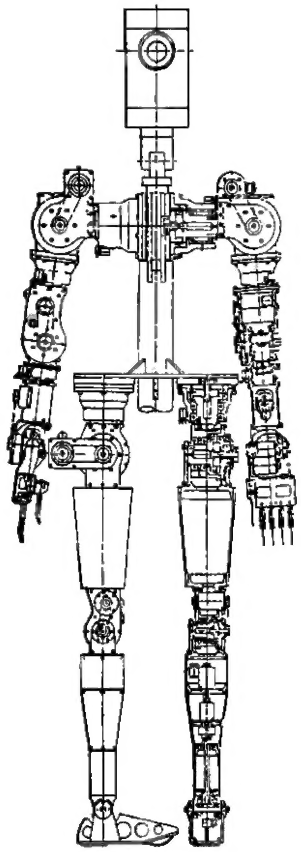

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WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

"Politeness Level" Codes used in MANGAJIN

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu)*.

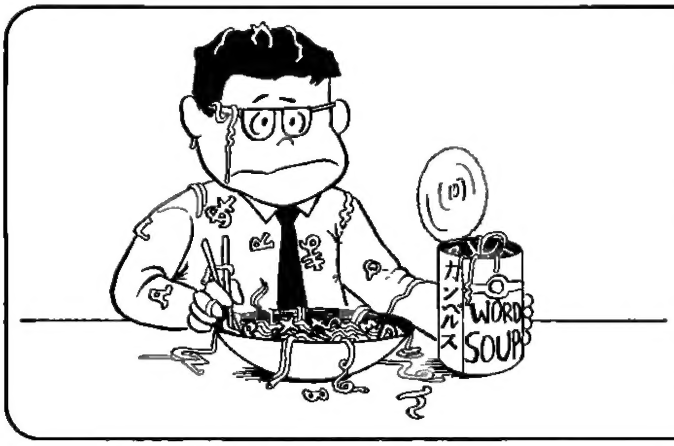
The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.



APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, MANGAJIN, P.O. Box 49543, Atlanta, GA 30359. Fax: (404) 634-1799.

If You Missed IJET-2

Is there any way I can get information about the San Francisco Translation Conference held this past June?
ALICE STIPAK
Campbell, CA

For info on the Second International Japanese-English Translation Conference (IJET-2) write to IJET-2 Conference Committee, c/o Jan Pfefferkorn, 46676 Windmill Drive, Fremont, CA 94539. While you're at it, you might want to ask about IJET-3 coming up next year.

Deeper Cultural Insights

For what it's worth, the name of the manga character *Obatarian* comes not from the classic horror flick "Night of the Living Dead," but rather from the sequel, "Return of the Living Dead," which was the one entitled *Batarian* in Japan (for the "Battalian" of zombies who wreaked havoc on hapless humans in the movie).
RANDOM SCHICKSAL
Matsudo-shi, Japan

Obatarian, absent from this issue, is a middle-aged terror whose name was coined from obasan ("aunt"/generic term for middle-aged women), and Batarian (Japanese title of above mentioned horror flick). She will return.

Computer Study Tips

This is in response to your invitation for input from users of computerized Japanese study aids.

Once you are up to the point where you can enjoy MANGAJIN, you are not going to get much benefit from the standard computerized learning programs such as EasyKana, KanjiMaster and MacSunrise, good as they are for beginners. *(Actually, many of our readers are beginners! – Ed.)* For the next level in the computerized study of Japanese, I think it's best to make up your own drills and flashcards. You can write Japanese and English onto opposite sides of a computer card and then play the computer's deck (stack), adding and deleting cards as you progress.

I'm doing this now for fun and fluency using sentences selected from MANGAJIN. I use a first-rate, sophisticated piece of free computer software for Macintosh called *M-Power Flash Cards*, by Henry Hsu. You can download it from America Online, CompuServe or GEnie.

The main problem is kana and kanji inputs. Some are available, but I'm waiting for Apple to issue its upgraded KanjiTalk and the correlated Japanese version of System 7 and True Type. Until then, I'm putting only romaji on the flashcards.
WALTER H. DREW
Florence, OR

Well, I guess it depends on your definition of "beginner," but thanks for the tip. Also, check out our tip for using Japanese with System 7 (page 74).

Manga Ponderings

One of the reasons I enjoy manga is the great variety of artistic styles available; I similarly enjoy American comics by artists with diverse styles. While it certainly shouldn't be an overriding consideration, I hope you can continue to present manga which look, as well as "sound" different.

Bloopers

We'll send you a MANGAJIN T-shirt if we publish your story of a language (Japanese or English) blooper.

My very first week ever in Japan I attended a rather fancy lawn party in Kamakura. I wanted to make an appropriate comment to my hostess and her circle of lady friends, all decked out in gorgeous kimono. I knew the word *iro* meant "color," and I knew the suffix *-ppoi* meant "-ish/-ful," so intending to compliment her on her colorful outfit, I came out with *Mā, iroppoi desu ne!* Her shocked look tipped me off right away that I had said something wrong, and I later found out that *iroppoi* means "sexy/erotic," not "colorful."
DAVID POLLACK
Rochester, NY

At a JTB (Japan Travel Bureau) office in Tokyo I was struggling in Japanese, trying to get a ticket for the Bullet Train (*Shinkansen*) during a very busy holiday season. In response to my request for a specific train, the ticket agent said in English, "That train is foolish." I was about to take offense at his rude comment on my choice of trains, when I realized he was telling me I couldn't get a seat on that train because it was too full — "fullish."
LAURA KRISKA
Columbus, Ohio

Other manga which you have not yet presented, but which I enjoy (and therefore figure you should publish, naturally) include *Chinmoku no Kantai* (Kawaguchi Kaiji), *Tōshū Eiyūden* (Chen Uen, translated by Tokuda Takashi), and *Master Kiiton* (Katsujika Hokusei & Urasawa Naoki). I also like Urasawa's short pieces, collected in *NASA* and *Dancing Policeman*; these are usually humorous, short (and so may fit into your schedule as is, which is perhaps better than abridging longer works), and contain a lot of colloquial Japanese. I also suggest *Chinmmoku no Kantai* as a modern work which is very popular here, with a provocative (!) premise, although the military cant to the dialogue may make it less generally useful. Still, even a small piece of it can be used to show another facet of the Japanese comic world. *Tōshū Eiyūden* is a historical work about ancient Chinese heroes, and so the language is apparently a little archaic in places. But it is far and away the most unusual manga I've seen here, from a stylistic point of view.

I have a question concerning translation of publishers' names. *Obatarian* and *O-Jama shimasu* are put out by Take Shobō, but the books themselves (at least for some titles by this publisher) say "Bamboo Comics" in English or in hiragana on the spine. In issue #5 you said that *Gokigen, ne, Dadii* is put out by "Scholar Publishers" on the pages featuring the manga itself, but only the indicia on the editorial page gave *Sukora*, the publisher's "alternative" name. Although I haven't yet tried the larger specialty shops, where I presume the title and the writer/artist's name will be sufficient, giving the publisher's name in Japanese (and English, where appropriate) would help in locating things here in Japan. Again, is there some way to give your readers the information necessary for finding particular works here, or in the U.S. more explicitly?

CHRISTOPHER J. JONES
Ibaraki, Japan

We have some different-looking manga coming up. Check out Korobokkuru *in No. 13. Author/translator Fred Schodt has done a special review of* Chinmoku no Kantai *which will also appear in No. 13.*

Concerning "translations" of publishers names, there seems to be some leeway here for individual preference—just as there is in rendering English names in Japanese, or even deciding whether to transliterate or translate. Take *means "bamboo," and* Take Shobō *sometimes uses the name Bamboo Comics on their books, but the "official" company name is* Take Shobō *(*Take Shobō *is always listed as the publisher on the last page of the book). You might recognize* Sukora *as a katakana rendering of "Scholar," but again,* Sukora *(in katakana) is the "official" name. In future issues we'll try to give more information about how to get your hands on these books.*

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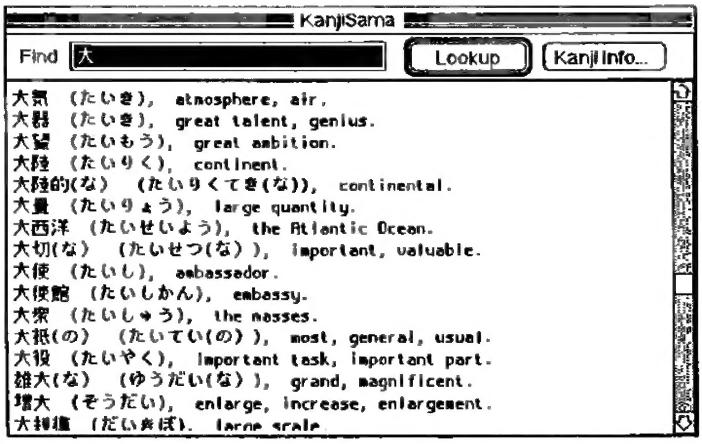

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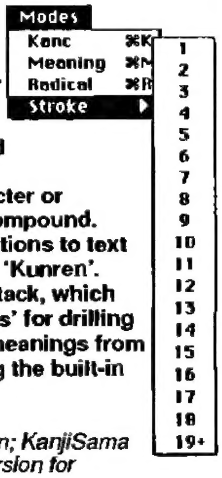

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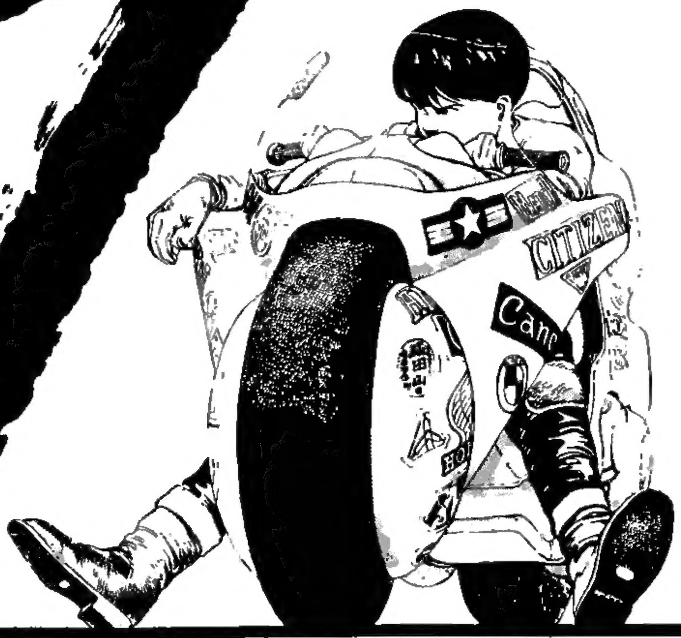

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A Tale of Two Translations

by
Frederik L. Schodt

One of the greatest girls' manga ever created is *Berusaiyu no Bara* or *The Rose of Versailles*. First serialized in the weekly manga magazine *Margaret* in 1972 by Ikeda Riyoko, it is affectionately known in Japan today by the contraction *Beru-Bara*.

I'm sure I'm the only person in the world to have translated *Beru-Bara* twice. The first time, in 1977, I was working for a translation company in Tokyo, transforming boring Japanese government speeches and corporate pronouncements into equally boring English speeches and pronouncements. And then someone brought *Beru-Bara* in to be translated. They needed an English version because a live action film was going to be made of the comic in France, using English-speaking actors, and the script writers in Hollywood needed to be able to read the story. The target audience was to be Japanese people, however, who would watch the film with Japanese subtitles. I had never read the story and had no idea what I was getting into, but as a great manga fan, I immediately volunteered. As it turned out, the comic was over 1,700 pages long, and filled with historical names and events, and the translation had to be done immediately. With a friend, I worked day and night and translated the entire work in around 12 days. When we finished, my head was swimming, but I was in love with *Beru-Bara*.

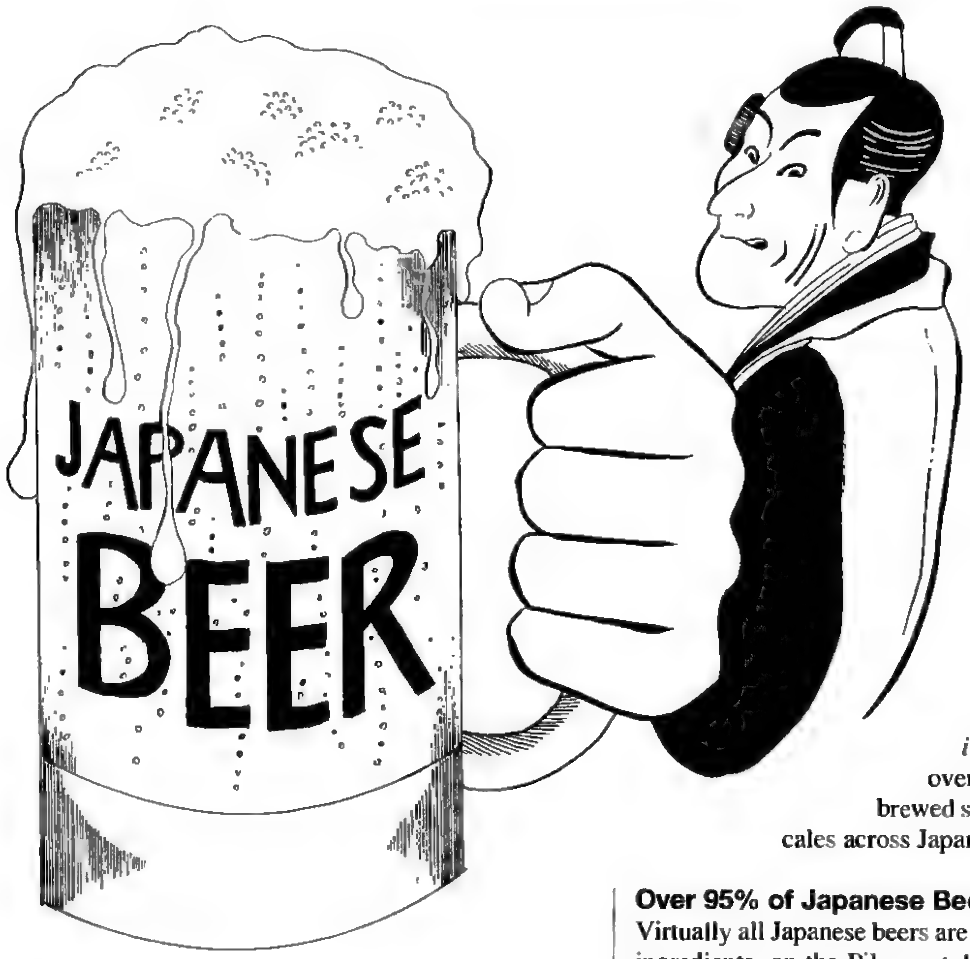
Beru-Bara takes place in France, and seamlessly blends the best traditions of girls' manga—an emphasis on fashion, romance, dewy saucer-shaped eyes, androgeny and gender switching—with the French Revolution. There are three main characters: Marie Antoinette, her Swedish lover (Count Hans Axel Fersen), and Oscar Francois de Jariayes. Oscar, an invention of Ikeda, is a girl raised as a boy by her father (who had wanted a son). She grows up to become the head of Marie Antoinette's palace guard, cross-dressing as a man. She cuts a dashing military figure, and with her blonde hair and blue eyes and beautiful features everyone—both men and women—falls in love with her. Needless to say, Oscar, the fictional character, is the real star of the story, and the character the people of Japan have most taken to heart.

Ikeda is a stickler for historical detail, and always thoroughly researches her subjects, so most of the story is extremely faithful to history, and the fictional elements are so skillfully woven into the true events that it can confuse one's sense of reality. Most of the main players in the real French Revolution, as well as many minor ones, appear in the story. Robespierre has a role. And so do Madame Du Barry and the scheming Countess Polignac. Intrigues swirl around the court. True to history, Marie Antoinette's arranged marriage to Louis the 16th sours because of his sexual problems and general incompatibility. She becomes more and more disconnected from the problems of her nation, lives an increasingly decadent and debauched life, and takes Count Fersen as a lover. Eventually, of course, she loses her head to the guillotine. Also true to history, Fersen returns to his homeland after the revolution and is later stoned to death by anti-monarchist crowds in Stockholm. But Oscar, the main fictional character, has the most dramatic destiny. She not only switches gender-roles; toward the end of the story she also switches allegiances and dies in an attack on the Bastille. Before expiring, however, she consummates her love for Andre, the grandson of her nanny, her faithful companion since childhood, and her trusted lieutenant in the Guard.

This is a classic *shōjo manga*, or girls' comic, and the overriding mood is operatic and *romantic*. Everything is exaggerated. Everyone is beautiful and looks like a fashion model, and even Marie Antoinette comes off as a rather sympathetic character. Page layouts are abstract, with flowers decorating the borders. Characters' thoughts are expressed as romantic poetry, free-floating on the page.

Several years after working on the translation for the film production, a small publisher named Sanyusha approached me about translating the printed manga for Japanese students of English. I thought it was a great idea, but since I didn't have

(continued page 51)



by Bryan Harrell

It is strictly coincidental that Japan has four main islands and four major beer breweries: Asahi, Kirin, Sapporo, and Suntory. Japan's only "minor" brewer, Orion of Okinawa, ranks a distant fifth. Harder to find on the Japanese *hondo* (本土"mainland") than quite a few imported brews, Orion Beer is no competition for the established Big Four.

In fact, there's very little chance of the Big Four facing competition from a domestic newcomer, either. A curious wrinkle in Japanese law stipulates that a brewing plant must have a yearly capacity of at least 2,000 kiloliters in order to be granted a license to operate.

No Real Ale, For Heaven's Sake

This means that all the great "handcrafted" beer now being microbrewed throughout the U.S. won't have any sort of Japanese counterpart for the forseeable future. Although both Kirin (in Kyoto) and Suntory (near Tokyo) have, for the benefit of visitors, created "mini-breweries" adjoining their main brewing plants, the suds are invariably so similar to their regular mass-produced lager that one wonders why they even bother.

In the U.S., particularly on the West Coast, are quite a few owner-operated brewpubs that offer a stunning array of brews in every traditional style, along with some startlingly delicious new concoctions. MANGAJIN readers who frequent such brewpubs should, at the soonest opportunity, raise a glass and toast Japan residents like me who have to make do with bottled imports when the "real ale" urge hits. (In turn, I shall fondly reciprocate the toast the next time I visit my little neighborhood *izakaya* (居酒屋) that offers over twenty kinds of traditionally brewed sake from a variety of scenic locales across Japan.)

Over 95% of Japanese Beer is Middle Glass

Virtually all Japanese beers are based, by brewing method and ingredients, on the Pilsner style of lager which originated in Bohemia. (Most mass-produced U.S. beer has also been patterned after the Pilsner style, albeit a much looser— lighter and blander—interpretation.) As such, Japanese beer is bottom fermented using light malts and moderate hopping. Although Japanese beer tends to be richer and more bitter (i.e., more flavorful) than major U.S. brands, the current trend in Japan is toward beers with lighter, drier tastes. Fortunately for the brewers, such beer is less expensive to produce.

Not only does most Japanese beer taste pretty much the same, but thanks to a high degree of "cooperation" between the beer manufacturers and retailers, it is all priced the same. Exceptions include Yebisu, Kirin Premium, and a few "dark" beers, all of which are considered "premium" but are priced no more than 15% over the standard suds. Compare THAT with the price ranges at a well-stocked U.S. beer retailer.

So How Do They Compete?

Not on the basis of taste—the Big Four have found that there's virtually no success with beers that taste markedly different. Sapporo, in particular, has introduced quite a number of interestingly brewed beers in the past decade, none of which have survived. Especially good were Sapporo Weizen (ワイツェン, a wheat beer), Edel Pils (エーデル・ピルス, a strongly hopped lager which is still available on draft in a very few places), and Next One (ネクスト・ワン, an all-malt light beer).

They Compete on (Surprise!) Brand Image

The very curious form of competition among the Big Four has less to do with taste than with *burando imēji*. Until recently, they have outdone themselves brewing up English names for their beers. Some of them quite peculiar, to nobody's surprise.

A few years back, Kirin hit a new low with their green-canned Cool (クール), only to be bested by Suntory's The Earth (ジアス) from the slogan "Suntory is Thinking About The Earth," in your choice of aluminum cans or non-returnable bottles. Apparently, Suntory isn't thinking about the earth anymore, as production ceased early this year. Suntory's The Earth, despite all the trendy hype, was a deliciously different amber lager with a full hop aroma, and perhaps the most interesting beer ever to see regular production in Japan.

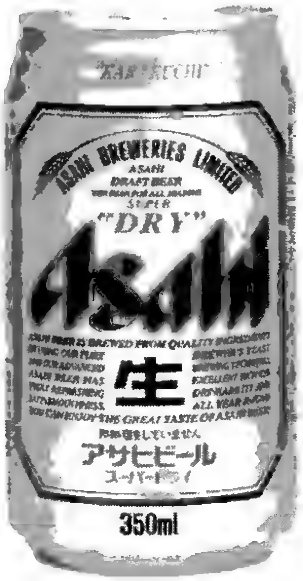
Japanese Beer with Japanese Names — Now That's A Surprise

Perhaps sensing that the beer-drinking public has had it with all the *yokomoji* (横文字, literally "horizontal letters"→"foreign words") most new brews from the Big Four are now sporting Japanese product names. Some are interesting and innovative, suggesting fixed and familiar concepts, while others border on the misleading by suggesting the terminology of traditional sake brewing. Nevertheless, both Kirin and Sapporo report strong consumer acceptance and brisk sales of beers with Japanese names. In the end, that's what counts.

Let's take a look at some of the more interesting brand names. For fairness, I'll go in alphabetical order.

Asahi

In recent years, Asahi labels don't use the rising sun design which was based on the company name (*asahi* 朝日 literally "morning sun"). While this loss may be mourned by Japanophiles overseas, to the Japanese, the rising sun conjures up images of the old Imperial navy, or of the left-leaning *Asahi Shimbun* daily newspaper.



Several years back, this smaller brewer boosted their market share tremendously with their Super "Dry" beer, which carries the *karakuchi* designation in roman letters. While *karakuchi* (辛口) does mean "dry" (not sweet) as in a dry wine, it also can mean "spicy" or "salty" when referring to food.

During the Asahi Super "Dry" craze, the First Kitchen hamburger chain (operated by Suntory, incidentally) offered what they called a "Dry Hamburger" in a silver and black wrapper patterned after Asahi's Super "Dry" can. Actually, the hamburger was loaded with hot sauce, hence the "dry" because, after all, it's English for *karakuchi*, right?

Besides offering the comically named Super Yeast beer, Asahi also markets a beer named simply "Z." Interestingly enough, it is pronounced "zetto" (ゼット) rather than "zee" as that's how Japanese learn to pronounce the last letter of the alphabet.

Kirin

Nearly any dictionary will tell you that *kirin* means giraffe, but another popular meaning is that of the mythical dragon pictured on the classically beautiful Kirin Lager label.

Rumor has it that Fritz Maytag, founder of San Francisco's Anchor Brewing Company, was so taken with the label's design that he patterned his Anchor Steam Beer label after it. Although many dispute this story, all brewheads agree that Anchor brews some of the finest beers in America.

What's more, Japanese design freaks and normal beer drinkers alike will agree that the Kirin Lager label is beautifully seductive. If you look hard enough, you can find the three katakana characters *ki* (キ), *ri* (リ), and *n* (ン) in the dragon's flowing mane. It's true, and on the label used for the 633 ml. bottles sold in Japan, the characters are readily recognizable.

What U.S. drinkers of Kirin Lager do not often notice, however, is that the standard bottle version sold in the U.S. is not brewed in Japan, but rather in Canada by Molson. Sure the band around the neck says Imported, but it doesn't say where from.

A recent release that Kirin has been heavily promoting is *Ichiban Shibori*, known in the U.S. as simply *Ichiban*. This is a lager beer that tastes quite a bit like standard Kirin Lager, al-

though it's just a tad lighter and smoother. Unlike the lager, *Ichiban Shibori* isn't pasteurized.

It gets its name from the manufacturer's claim that only the first (*ichiban* 一番) runoff/squeezings (*shibori* 絞り) of the wort (the liquid separated from the malted barley grist) is used to make this beer, while the remaining barley sugars sparged (washed out with hot water) from the spent grains apparently goes into less-premium beers. This does result in a slightly different taste, as the beer is said to have less tannin (a bitter substance naturally present in barley husks) and other minor flavor components than conventionally-produced beers.

While *ichiban* certainly means "first," it could be stretching things a bit to describe this draining process using the term *shibori*, a word taken from sake making whereby the liquid is literally "squeezed" from the spent rice grains. Nonetheless, *Ichiban Shibori* is a tasty lager that seems to have more of the main flavor of lager beer, but less of its subtle minor flavors.

This September, Kirin, with a nod to hearty Japanese appetites in autumn, released *Aki-Aji* (秋味 literally "autumn taste"). Using approximately 1.3 times the amount of malt used in "normal" Kirin beers, *Aki-Aji* has a slightly heavier body, making it a welcome addition to the Kirin line in these days of ever lighter and drier brews. Although Kirin has a long way to go in duplicating the satisfying richness of the Mein Brau double malt Munich-style lager which they stopped producing last March, *Aki-Aji* is at least a step in the right direction.

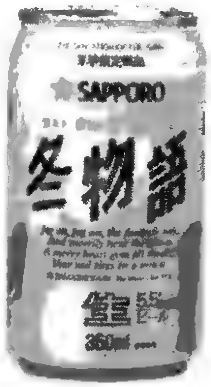
Sapporo

The rich Yebisu lager made by Sapporo easily matches Kirin Lager in terms of old-time imagery. It was originally a product of the Yebisu Brewery, which is 1887 established a brewery in Meguro, Tokyo.

One of the seven gods of good fortune in Japanese mythology, Yebisu is the "patron saint" of the sea, fishing, and commerce. From the brewery near Meguro, the beer was delivered by rail around the city, and due in part to its tremendous popularity, a new station was created at the brewery between Shibuya and Meguro on what is now the Yamanote line. This station was named Ebisu, making it Tokyo's only place to be named after a beer!

Popularity waned in the Showa years, however, and Yebisu Beer went belly-up in 1941. Some thirty years later, it was resurrected by Sapporo, then the occupant of the Ebisu brewery, as the first 100% malt beer in postwar Japan. It was only until a few years ago that other makers started brewing all-malt beer, which is somewhat more expensive to produce than beers brewed with other grains, notably rice.

Another Sapporo offering, and the first Japanese beer to be given a distinctly Japanese name, is *Fuyu Monogatari* (冬物語). Sapporo also does us the favor of offering on the label an English translation, "The Winter's Tale," straight from Shakespeare along with some words from his work by the same name. Intended as a beer for winter enjoyment, *Fuyu Monogatari* is nowhere near as heavy as the traditional Christmas beers and other "winter warmers" of Europe, most notably Britain. Indeed, the "winter" imagery is mostly just that.



A recent addition to the Sapporo line is *Ginjikomi* (吟仕込), an expression adapted from sake brewing where *gin-jō-shu* (吟醸酒) is *sake* made from rice in which much of the

outer portion has been milled away to leave just the pure starchy center. The *Gin* in *Ginjikomi* is taken from this, while *shikomi* (which changes to -jikomi in this combination) means "preparation."

This beer is made in a similar way in that the outer husk of the malted barley is removed and discarded, and only the pure starchy portion is used for brewing. Similar to Kirin's *Ichiban Shibori*, the result is a beer with more of the primary beer taste, and less of the subtle minor flavors contributed by bitter tannins and other grain solids.

Suntory

Also on the *gin* beerwagon is Suntory's *Bia Ginjō* (ビア吟生), the name of which incorporates an early (and more German-sounding) pronunciation of the word "beer," along with a new expression created from *gin* and an alternate reading of *nama*, perhaps the most popular kanji in beerdom. Although invariably (and erroneously) rendered in English as "draft," *nama* actually means that the beer has not been pasteurized, but rather microfiltered (to remove any living matter) for longer shelf life.

Not only is Suntory *Ginjō* unpasteurized, like virtually all other Japanese beers, it is also brewed from hulled malted barley, giving it that characteristic "clean" taste now popular among Japanese beer drinkers.

Suntory also offers *Sae* (冴), perhaps the most elegantly named beer among those with Japanese names. The character means "clear, cold and serene." Intended to go well with traditional Japanese cuisine, *Sae* is an all-malt beer made with both two-row and six-row barley that to me tastes very much like other Japanese beers.

Japanese Beer History—Brewing for Over a Century

Japan's first brewery was founded in 1870 by William Copeland, an American, in Yokohama. Named the Spring Valley Brewery, it supplied expatriate residents of Yokohama with suds, no doubt a summer necessity before the advent of air conditioning. The first brewery established by a Japanese was that started by Shibuya Shozaburo in Osaka in 1872. It continued brewing until 1881. Several others around the country soon opened. These early beers were ales, but by the end of the century, the most common beer produced was lager. No doubt the Japanese found this lighter, sharper beer a better compliment to their food.

In 1887, the *Nippon Mugishu Shuzō Kaisha* was founded in what is now the Ebisu district of Tokyo. Their beer was named Yebisu. A year later, in 1888, Copeland's brewery was bought by Japan Brewery company and the new owners began brewing Kirin. The same year, the *Sapporo Mugishu Kabushiki Kaisha* was formed, and the world-famous Sapporo Beer was born. Then, in 1889, *Osaka Mugishu Kabushiki Kaisha* was founded, and began brewing Asahi beer.

Although small local brands flourished in the early 20th century, the market was gradually taken over by the big three: Asahi, Kirin and Sapporo. After World War II, these three brewers enjoyed a hold on the market until 1964 when they were joined by Suntory. As Japan's largest producer of spirits, Suntory had the marketing muscle to eventually carve out a good-sized share of the beer market, which it continues to hold today.

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Lesson 12 • *ii* いい the "good" word

***Ii* basically means** "good," or "nice," but in idiomatic usage it takes on a wide range of meanings—something like "All right" or "OK" in English. Some of the examples in this lesson are fairly straightforward, but we also look at one group of common uses that can cause confusion for non-native (as well as native!) speakers. The confusion generally results from the fact that a simple *ii desu* can mean "(That would be) nice" → "Yes," or, "(That's) all right" → "No, thank you." Context, facial expression, and tone of voice usually make the intended meaning clear, but sometimes it's necessary to make a verbal clarification/elaboration. In many cases there are alternative expressions, such as *o-negai shimasu*, or *arigatō gozaimasu* which are safer, although they don't have the succinct Japanese charm of a simple *ii desu*.

There is no single, simple rule that will prevent all misunderstandings, and as is frequently the case, getting a "feel" for this word is perhaps the best approach.

The most basic usage

As a simple adjective meaning "good/nice," *ii* can come before the word it modifies, as in this example.

© Matsumoto Taiyō / *Zero*

Ii tenki ssu ne.
"Nice weather isn't it." (PL3-2)

- the *ssu* after *tenki* is a contraction of *desu*. He is speaking to a slightly older, more experienced athlete, and is showing respect in an informal way.

It can also replace the verb (i.e., become the predicate) at the end of the sentence, as in this Sunday morning scene from *Chibi Maruko-chan*.

© Sakura Momoko / *Chibi Maruko-chan*

Child: *O-tenki ii yo—.*
"The weather's nice." (PL2)
Dokka tsurete itte yo. *Nē.*
"Take me somewhere. **Please."**
FX: *Yusa yusa*
(rocking motion)
Father: *Ngo~*
(a snoring kind of sound)

- the particle *ga* has been omitted after *O-tenki*. Strictly speaking, it should be *O-tenki ga ii (desu)*.
- *dokka* is a contraction of *doko ka* ("somewhere").

Ii when saying "Yes"

In these examples, *ii* is used to mean "Yes."

© Tanaka Hiroshi / *Naku-na! Tanaka-kun*

A: *Kuruma kashite kurenai ka na?*
"I wonder if you'd lend me your car?" (PL2)
B: *Ā, ii yo.*
"Oh, sure." (PL2)

- *kashite* is from the verb *kasu* ("lend").
- *kurenai* is the plain/abrupt negative of *kureru* = "give/do for me/us," used among peers or to subordinates.
- his response is like a contraction of *Kashite mo ii* ("It would be all right to lend . . .").

He's remembering how she accepted when he asked her out. Perhaps he said something like *O-cha de mo nomi ni ikanai?*

Arrow: *Hatsu-dēto*
First date
Her: *Ocha nomu gurai nara ii wa.*
"If it's just for tea, then OK." (PL2-Fem)

- *nomu* = "drink"
- *gurai* or *kurai* means "about/to the extent of," so *Ocha nomu gurai* means "to the extent of drinking tea" → "just drinking tea"
- her use of *ii* could be construed as a contraction of *Itte mo ii* ("It would be all right to go")

© Shōji Sadao / *Sararii-man Senka*

Ii when saying "No"

© Kawaguchi Kaiji / *Medusa*

It's pretty clear that he's saying "No, that's all right," but if he had elongated the *iya* (to *iyā*), and/or added a *ne* after *ii* (*ii ne*), and if he were smiling, he could be saying "That would be nice."

Wife: *Anata, o-shokuji wa?*
"Dear, (how about) your dinner?"
Husband: *Iya, . . . ii.*
"No, (that's) all right." (PL2)

- Japanese wives typically call their husbands *anata* (literally "you"). We translated it as "Dear," but *anata* could be considered less openly affectionate (although this also depends on the tone of voice).
- adding the polite/honorific prefix *o-* to *shokuji* ("meal/food") has something of a feminine touch in this informal situation, but it's not strange for a man to say *o-shokuji* in a formal situation, or when referring to a superior's meal/food.

They all elaborate

In all examples on this and the facing page, the speaker elaborates in order to clarify exactly what is meant by *ii*.

© Nishi & Hashimoto / *Fūfu Seikatsu*

Visiting his in-laws, this young man clarifies his response by specifying *boku* (masculine word for "I/me") as the subject of *ii* — *Boku (wa) ii desu yo* means "I am (doing) fine/all right" → "No thank you." The *yo* at the end is simply for emphasis.

Father: *Un, kore wa Kiyoshi-kun ga tabenasai.*
"Uhm, you have this, Kiyoshi." (PL3)

Kiyoshi: *e . . . Boku, ii desu yo, O-tōsan ga . . .*
"Ah . . . I'm doing fine, Father (you have it)." (PL3)

- the reading *O-tōsan* is shown beside kanji which would normally be read *gifu* ("father-in-law"). Calling one's in-laws "Father" and "Mother" is standard practice, but the kanji is used to show the actual relationship.

From the series *Aji-Ichimonme*, Ihashi-san is visiting the home of a young co-worker, and his newlywed wife. They are living in a small, one-room apartment, and the sweat popping off Ihashi's face in the second frame probably indicates slight embarrassment at the idea of spending the night in the same room with newlyweds. He elaborates by specifying what action he is going to (or is willing to) take.

Wife: *Mako-chan, Kon'ya Ihashi-san ni tomatte itadaitara . . .?*
"Mako-chan, (how about) if we had Ihashi-san spend the night tonight" → **" Why don't we have Ihashi-san stay with us tonight?"** (PL3)

© Abe & Kurata / *Aji Ichimonme*

Ihashi: *i . . . Ii desu yo, kaerimasu kara . . .*
"th . . . That's all right, (because) I'll go home/I'm going home." (PL3)

- Ihashi-san instinctively uses "inverted syntax" The standard word order for his sentence would be *Kaerimasu kara, ii desu yo.* "I'm going/I'll go home, so that's all right."

She fixed spaghetti for dinner three days in a row. He is a temperamental artist, and the incident apparently upset him so much that he lost his appetite.

© Akehi Masao / *Furuete Nemure*

Woman: *Okoranaide . . . nani ka hoka no mono tsukuru kara.*
"Don't get mad . . . (because) I'll make something else." (PL2)

Artist: *Ii yo, mō iranai!*
"That's all right, I don't need it anymore"
→ **"I'm not hungry anymore!"** (PL2)

- *Okoranaide* is from the verb *okoru* ("become angry"). It's an abbreviation of *Okoranaide kudasai* ("Please don't get mad").
- *nani ka* = "something"
- *hoka no mono* = "a different thing/something else"

© Nishigishi Ryōhei / *San-Chōme no Yūhi*

She declines his invitation to watch while he feeds his Venus Flytraps. In this story, the mother is concerned because her son is 32 and still single. Part of the problem is his hobby.

Son: *Kā-san mo chotto kite mite goran yo.*
"Mom, you come watch a little too,"
Hae-jigoku ni hae o tabesasete-ru n da, omoshiroi yo.
"I'm feeding flies to (my) Venus flytraps, it's interesting."(PL2)

Mother: *Ii wa yo, kishoku warui*
"That's all right, it's disgusting." (PL2)

- *hae* = "fly," and *jigoku* = "hell," so a Venus Flytrap is called a "Fly Hell" in colloquial Japanese. The biological Japanese name is *mōsen-goke*.

© Hayashi & Takai / *Yamaguchi Roppeita*

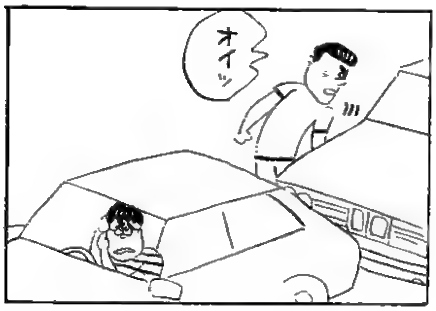
A little rough — *Ii ya*

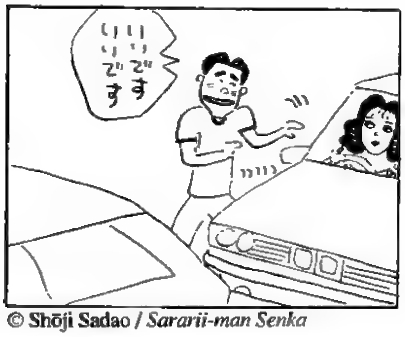
The man he wants to see is on leave, and he doesn't want to talk to the one filling in.

Man: *Nan da . . . ja, ii ya.*
"Oh well . . . then, forget it." (PL2)

- Nan da (literally "What?") indicates disappointment or even mild disgust.
- the ending *ya* implies resignation, and in this case is slightly derogatory.

Doubled for emphasis . . .





© Shōji Sadao / *Sararii-man Senka*

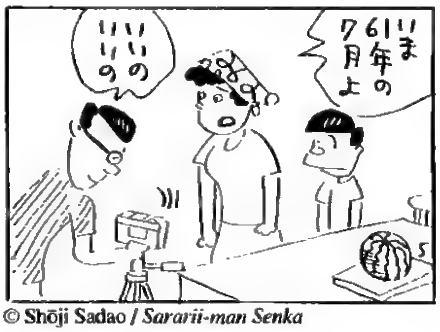
No elaboration is made in the next two examples. In this first scene, the angry young man goes back to confront the driver of the car that bumped into his.

Oi!
"Hey" (PL1)

Ii desu, ii desu.
"That's all right, that's all right." (PL3)

His plan is to leave the old date on the camera so it will look like they were eating watermelon in April (a luxury).

Wife: *Ima roku-jū-ichi-nen no shichi-gatsu yo*
"It's (now) July of '86, you know."
(PL2)
Husband: *Ii no, ii no.*
"It's OK, it's OK." (PL2)



© Shōji Sadao / *Sararii-man Senka*

In propositions

© Akiyama Jōji / *Haguregumo*

One of the more frequently used lines in making a proposition is *Ī darō*, or it's close cousin *Ii ja nai (ka)* which might look like "Isn't it/Wouldn't it be good," but actually means, "Isn't it/wouldn't it be all right?" It's vague enough that either party can claim verbal misunderstanding if the answer is "No." In this example, she knows exactly what he's talking about.

Man: *Kyō koso, ii darō?*
"Today for sure, it's OK, isn't it?" (PL2)
Nā.
"Isn't it."
Woman: *Nani ga sa?*
"What is (OK)?" (PL2)

- in this case *sa* is used as an emphatic ending, but it's arguably less of a definite "No" than *Nani ga yo*!

In response to "Thank you"

This is an example of *Sumimasen* being used like "Thank you." She is a friend, helping this down-on-his-luck pro golfer get ready for a tournament. This *Sumimasen* could carry a touch of apology — "I apologize for causing you to go to so much trouble on my behalf."

Golfer: *Sumimasen.*
"I appreciate it."
(PL3)
Friend: *Ii no yo.*
"That's all right."
(PL2)

© Takeda & Takai / *Oribe Kinjirō*

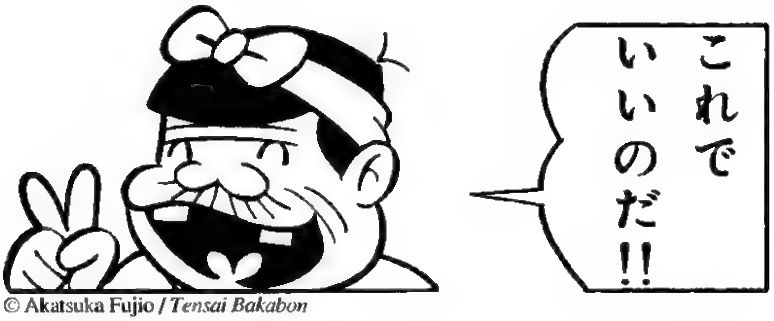
© Sakura Momoko / *Chibi Maruko-chan*

From the series *Chibi-Maruko-chan,* the character on the left is an unattractive female high school student who helps Maruko find her way back home.

Maruko: *Dōmo arigatō.*
"Thanks very much." (PL3)
Friend: *Ii no yo.* *U fu fu . . .*
"That's all right." (PL2)

In this famous line from manga

From the series *Tensai Bakabon* ("Genius Bakabon"): Generally at the end of the episode, Bakabon's father concludes that the conflict that arose during the story has been satisfactorily resolved, and declares *Kore de ii no da.* Other characters in the story may still be wondering what to do, but for "Papa," it's good enough.



© Akatsuka Fujio / *Tensai Bakabon*

Papa: *Kore de ii no da!!*
"This is good (enough)!"
(PL2)

THE FAR SIDE by Gary Larson

ザ・ファー・サイド　ゲリー・ラースン

We worked like dogs trying to translate this title into Japanese, but just couldn't make a final decision. One of the challenges was trying to get the "far out" (普通でない *futsū de nai*, 突飛な *toppi-na*) implication of The Far Side. Here are some of the possibilities we considered.

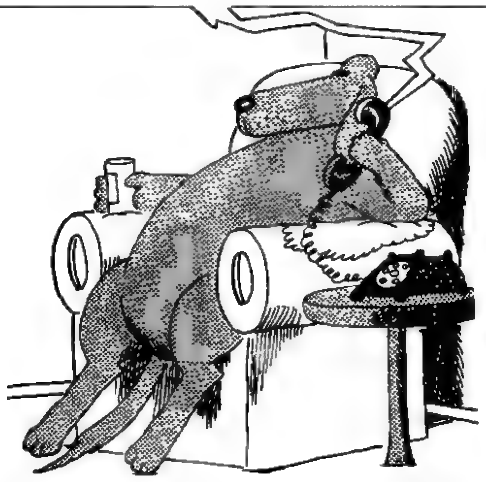
向こう側 *(mukō gawa)*
This is a straight/literal translation. *Mukō* alone can mean "the other/opposite side," or "over there/far away." *Gawa* means "side," and *mukō gawa* is a common expression which can be used to refer to "the other side of the street" or "the far side of the mountain." It somehow seems a little plain for a title, and we aren't sure it reflects the "far out" aspect.

はるか・あっち *(haruka atchi)*
Haruka (遥か "[in] the distance/far off") has a nice poetic quality to it, which seems appropriate for use in a title. *Atchi*, like *mukō*, can refer to "over there" the direction, or "over there" the location. A colloquial form of *achira*, *atchi* has a nice, playful tone to it, but is it "far out" enough?

はるか・かなた (*haruka kanata*)
Kanata (彼方 "[in] the distance/far away") also has a poetic, or literary quality to it, and you could say that the combination *haruka kanata* is too "refined and gentle" for The Far Side.

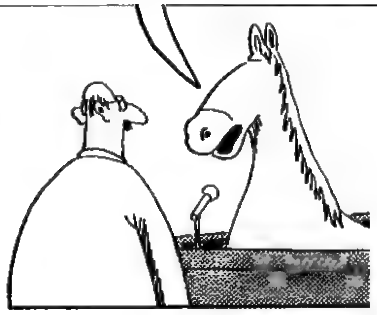
はるか・向こう *(haruka mukō)* Are we just finishing out the permutations here? 彼方の世界 (*kanata no sekai*), not bad considering the way . . . *no sekai* is used in slang. ずーっと・向こう (*zu—tto mukō*), 常識のあっち側 (*jōshiki no atchi-gawa*), etc., etc.

Any other suggestions?



1980年代には，新聞連載のコミックス・ストリップでは Calvin & Hobbes「カルヴィンとホップス」、雑誌形式のコミックスでは Love & Rockets「愛とロケット」など、優れた新しいマンガがアメリカで生まれたが、1980年1月1日からサンフランシスコ・クロニクルに連載が始まったゲリー・ラースンの The Far Side「ザ・ファー・サイド」は、ひとこまものの傑作。そのブラック・ユーモアと皮肉によって、世界を時にはアメーバや異星人の視点から照らしだし、すぐに全国的な人気を得た。このマンガをアニメーション映画にするという企画をきいたことがあって(ホントかウソか知らないが) びっくりしたものだ。日本ではまず見られない種類の想像力に訴えるひとこまマンガで、じっくり見ていると、おかしさがこみあげてくる。

小野耕世
Ono Kōsei, translator of American comics into Japanese, manga critic, and free-lance writer.



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田舎 のプロフェッショナルと その カウフォン
Inaka no purofesshonaru to sono kaufon
The rural professional and his cowphone

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いや、今南西の畑にいるんだけど、
あと1時間位したら帰れるだろう。

What is this man saying in English? *(see below)*

いや、
iya
Well,

今	南西 の	畑	に	いる	んだ	けど、
ima	*nansei no*	*hatake*	*ni*	*iru*	*n da*	*kedo*
now	southwest	field	in	(I) am	(colloq. end)	but,

あと	1時間	位	したら
ato	*ichi-jikan*	*gurai*	*shitara*
after	one hour	about	when passed

帰れる	だろう。
kaereru	*darō.*
can return	probably is (that)

- *iya* literally means "no," but it's used this way as a verbal "tee up," mostly by males.
- the ending *nda* is a contraction of *no da*, used here because he is giving an explanation.
- *shitara* is a conditional ("if/when") form of the versatile verb *suru*, which can mean simply "do," but would have to be rendered as "pass" when "one hour" is the subject.
- *kaereru* ("can return") is the potential form of the verb *kaeru* ("return"), and *kaereru darō* ("probably can return") gives the feel of "should be home."
  A more literal translation would be . . . *uchi ni modotte-iru yo*, although this sounds somewhat unnatural in Japanese — *modotte-iru*, from the verb *modorú* ("go back/return") means "has returned (and is home)."

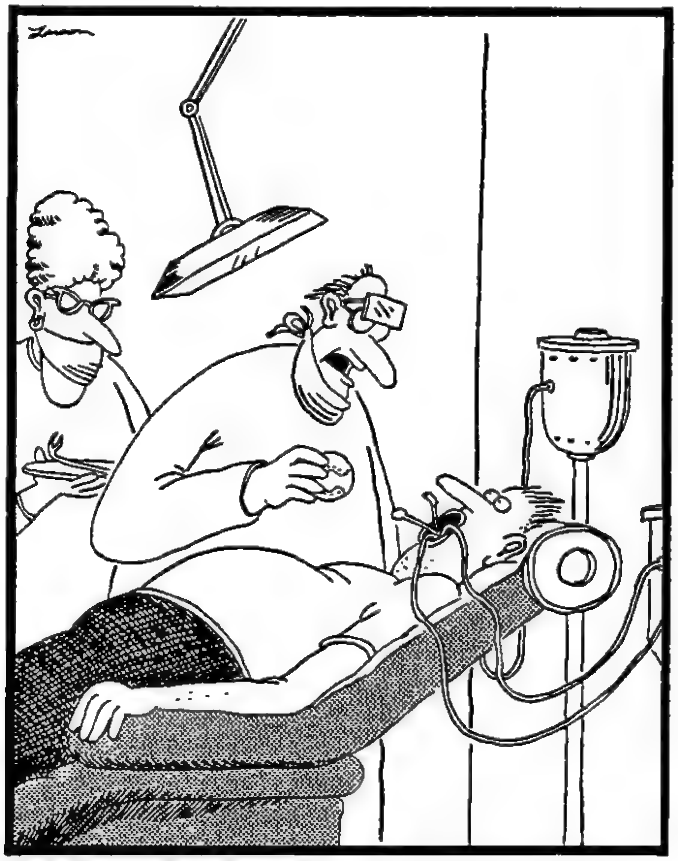
The caption:

- *sono kaufon* looks like it would be "that cowphone," but *sono* refers back to "professional," corresponding to "his cowphone" in English.
- at one time we would have written the romaji as *kaufuon*, or even *kauhon*, but Japanese seems to be getting more flexible about consonant-vowel combinations such as fo/pho that really don't exist in Japanese.
- *kaufon* is "cowphone" in katakana, which seems only natural since "carphone" is *kāfon* in Japanese. If you had to use "real Japanese," you could say *ushi-denwa*.
- 80年代に一世をフウビした Yuppie (ヤッピー) は、Young (若く), Urban (都市に住む), Professional (専門職) の頭文字でできたことば。自動車電話(カーフォン) はそのヤッピーの特徴の一つである。ここでは, urban に対する rural (田舎の) のプロフェッショナルがカーフォンならぬカウフォンを使っているのである。

歯医者

Ha-isha

The Dentist



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さあスチーブンスさん，今度はもっと
大きく開けて下さい。単なる好奇心から，
このテニスボールも詰め込めるかどうか
試して見ますから。

What is this man saying in English? *(see below)*

さあ	スチーブンスさん...
Sā	*suchiibunsu-san*
Well/Now	Mr. Stevens

今度	は	もっと	大きく	開けて	下さい。
kondo	*wa*	*motto*	*ōkiku*	*akete*	*kudasai.*
this time	as-for	more	widely	opening	please

単なる	好奇心	から
tan-naru	*kōkishin*	*kara*
plain	curiosity	from

この	テニスボール	も	詰め込める	かどうか
kono	*tenisu bōru*	*mo*	*tsumekomeru*	*ka dō ka*
this	tennis ball	also	can cram in	? or not

試して	見ます	から。
tameshite	*mimasu*	*kara.*
try-and	see	because

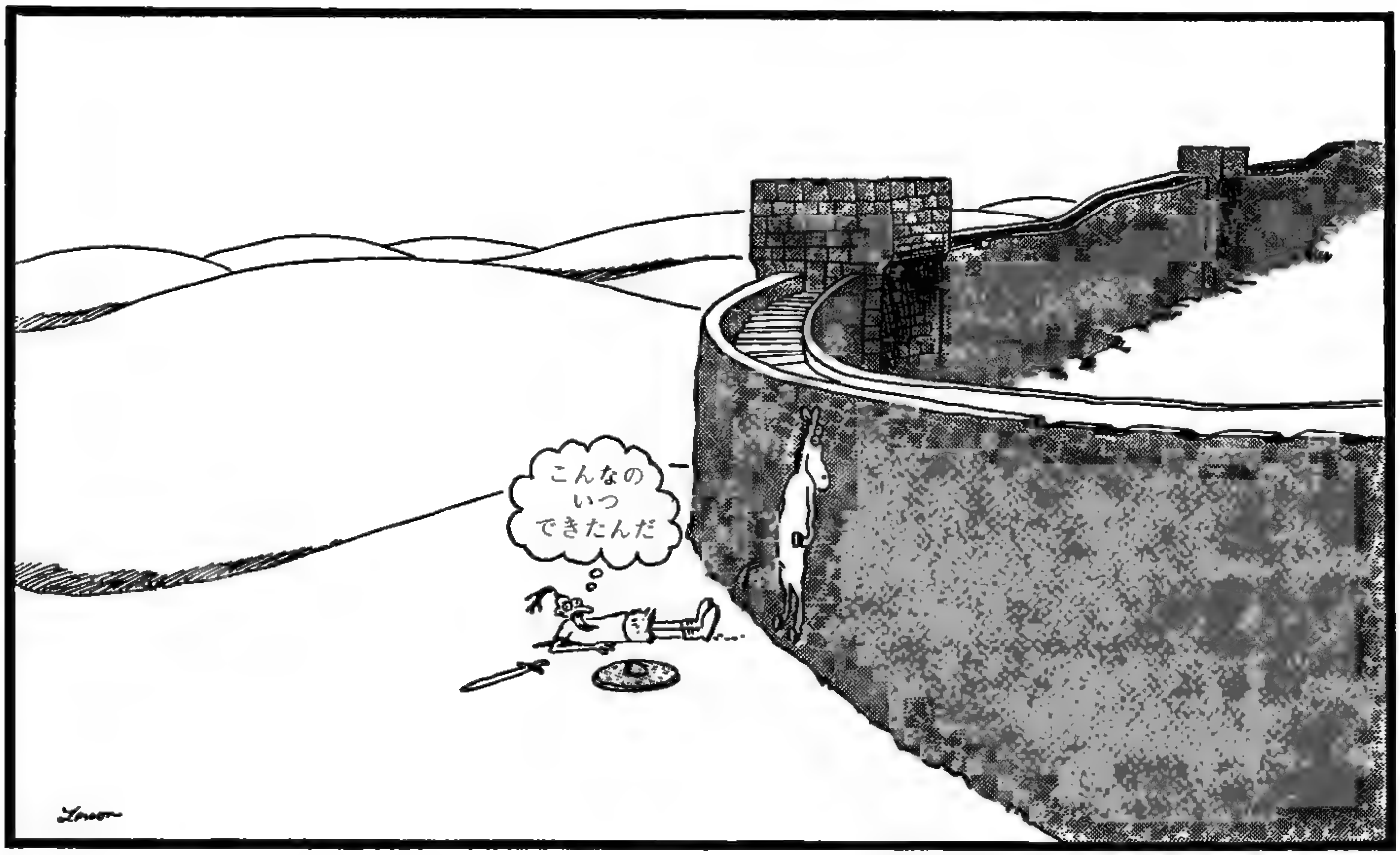
- *sā* is used like a verbal "warm-up." By putting in both *Sā* and *kondo* (see below) in the Japanese you could say that we have doubled up on the "Now" from the original English, but this somehow seemed more natural.
- *kondo* literally means "this time," but it's sometimes used like "now" in English.
- *ōkiku* is the adverb form of *ōkii* ("big/large"). The literal translation of "wide" is *hiroi*, and you could say *hiroku akete*, but referring to the mouth, *ōkiku* seems more natural.
- *tan-naru* = "plain/simple/nothing more than"
- *tsumekomeru* ("can cram in") is the potential form of the verb *tsumekomu* ("cram in"), which is a combination of *tsumeru* ("stuff/cram"), and *komu*, which literally means "be crowded," but when used in combination with other verbs gives a meaning of "into."

"Now open even wider, Mr. Stevens . . .
Just out of curiosity, we're going to see if we
can also cram in this tennis ball."

紀元前300年頃: 初めて中国の万里の長城に遭遇した蛮族

Kigen-zen sanbyaku-nen goro: Hajimete Chūgoku no Banri-no-Chōjō ni sōgū shita banzoku

Circa 300 B.C.: the first barbarian invader reaches the great wall of China



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The caption:

- Strictly speaking, "barbarian invader" should be *banzoku no shinryaku-sha*, but the *shinryaku-sha* seems superfluous in Japanese.
- You could say that the English caption is misleading in that "the first barbarian invader" could be interpreted as "the first human who was referred to as a barbarian invader," whereas in fact, there were other barbarian invaders before this guy. In the Japanese, the phrase *Hajimete Chūgoku no banri no chōjō ni sōgū shita* ("For the first time encountered the Great Wall of China") modifies *banzoku* ("barbarian"), so the meaning is "The barbarian [invader] who first encountered the Great Wall of China").
- 万里 *banri*, is written with the kanji for 10,000 *ri* (one *ri* = 2.44 miles), but it simply means "a great distance."
- 長城 *chōjō*, is literally "long castle."
- *sōgū (suru)* really means "encounter"—the movie "Close Encounters of the Third Kind" was titled 未知との遭遇 *(Michi to no Sōgū)* in Japanese (literally "Encounters with the Unknown").

A literal translation of the original English would be:

こんなの、	どこ	から	きた	んだ
konna no	*doko*	*kara*	*kita*	*n da*
this kind of thing	where	from	came	(colloq. end)

- *konna* means "this kind of/such," and the particle *no* afterwards "nominalizes" it ' "this kind of thing/such a thing."
- if something strange appeared on your desk, using *kita* (above) would be natural, but somehow for the scene in this cartoon,

こんなの	いつ	できた	んだ
konna no	*itsu*	*dekita*	*n da*
this kind of thing	when	was built	(colloq. end)

seems to better convey the tone. Note kanji for *kita* (来た) can be used in *dekita* (出来た).

Title: *Yūrei*
Ghost

- this cartoonist (Tanaka Hiroshi, no relation to Tanaka-kun) uses katakana in a rather arbitrary manner. The word *yūrei* is commonly written in kanji, but kanji might seem a little too serious for the tone of this manga.

1

Tanaka-kun: *Boku n toko, toki-doki yūrei ga deru n da yo.*
"A ghost sometimes appears at my place." (PL2)
Friend: *Honto ka yo?*
"Really?" → **"Are you kidding me?"** (PL2)

- *boku n toko* is short for *boku no tokoro*, "my place."
- *boku* is an informal, masculine word for "I/me."
- *deru* = "come out/appear"; *n da* is short for *no desu*.
- *hontō* literally means "truth/reality." It's shortened here to simply *honto*. The *yo* at the end implies that he's really questioning the veracity of Tanaka-kun's story—not just saying "Oh really?" to keep up the conversation.

2

Sound FX: *Kachi kachi*
Tick tick (sound of clock)
Sign: *Tishū*
Tissue → **Kleenex**
Tanaka-kun: *Kū kā kū kā*
(sound of his breathing as he sleeps)

3

Tanaka-kun: *Sukoshi yachin haratte kurenai ka na—*
"Couldn't you pay a littie rent?" (PL2)

- *haratte* is the *-te* form of *harau* ("pay"). *kurenai* is the plain negative of *kureru*, an informal/abrupt equivalent of *kudasaru* "give to/do for someone."
- the *na* after the question marker *ka* gives the tone of "I wonder if/I don't suppose . . ."

4

Tanaka-kun: *Are irai, yūrei ga denaku natta.*
"Since then, the ghost stopped appearing." (PL2)
Friend: *Yūrei mo taihen da . . .*
"Ghosts have it tough too . . ." (PL2)

- *are* = "that," in this case "that (incident)" → "then."
- *irai* = "since/after"
- *denaku natta* combines *denai* (the plain negative of *deru*) with *natta* (the plain past of *naru*, "become") → "no longer comes out" → "stopped appearing."
- *taihen* = "difficult/terrible"
- *mo* ("also") after *yūrei* implies that things are tough for humans, and <u>also</u> for ghosts.

なさけない男

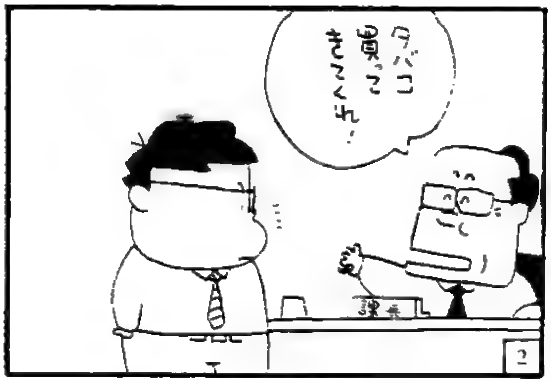
Title: *Nasake-nai Otoko*
A Pitiful Man

- *nasake-nai* = "pitiful/unfortunate/wretched"

1

Kachō: *Tanaka-kun, chotto!*
"Hey, Tanaka!" (PL2)

- *chotto* literally means "a little bit," but as an exclamation it's closer to "hey/look here/come here a second."



2

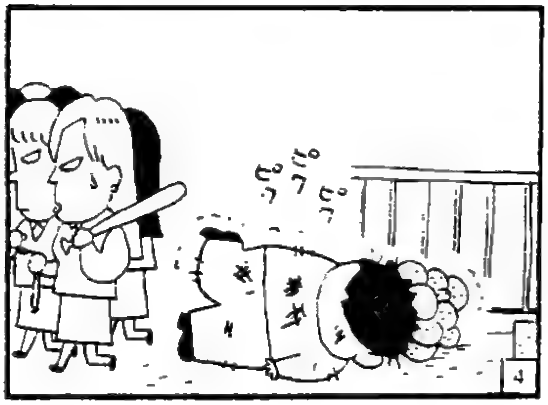
Kachō: *Tabako katte kite kure!*
"Go buy me some cigarettes!" (PL2)
Sign: *Kachō*
Section Chief

- *tabako* (from "tobacco") can refer to any tobacco product, but usually means "cigarettes."
- *katte* (*-te* form of *kau*, "buy") + *kite* (*-te* form of *kuru*, "come") → "buy and come (back)." This corresponds to the English "Go buy." English speakers include instructions to "go," but assume that the person will come back.
- *kure* is the command form of *kureru*, an informal/abrupt equivalent of *kudasaru* ("give to/do for someone"). The boss can use *kure* in speaking to his subordinates, but as shown in the following frame, Tanaka-kun uses *kudasai* in speaking to the boss. Ending a sentence abruptly with *kure* is masculine speech.

3

Tanaka-kun: *Kachō! Sō iu zatsuyō wa joshi ni tanonde kudasai!*
"Chief! For that sort of chore, please ask a woman!" (PL3)
Sound FX: *Ban*
Bang (pounding on desk)

- *iu* ("say") following *sō* means "that kind/type of . . ."
- *zatsuyō* = "miscellaneous chores"
- *joshi* = "woman/girl/female"
- *tanonde* is the *-te* form of *tanomu* ("request/ask"). Adding *kudasai* makes a polite request: "please ask."



4

FX: *Piku piku piku*
(twitching of Tanaka's body)

ポケット ストーリー ㉘
「WITH」
作・森雅之
時には、
歩いて帰りたい
午後もあります

Title: *Poketto Sutōrii 28*
Pocket Story 28

WITH

saku • Mori Masayuki
by • Mori Masayuki

2

Narration: *Toki ni wa . . .*
"Sometimes . . ."

- *toki* = "time" • *toki ni wa* = "at times/sometimes"

3

Narration: *aruite kaeritai gogo mo arimasu.*
"there are afternoons/evenings when I want to walk home." PL3

- *aruite* is the *-te* form of the verb *aruku* ("walk").
- *kaeritai* ("want to return/go home") is a form of the verb *kaeru* ("return/go home"). *aruite kaeru* literally means "walk and go home" → "walk home," so *aruite kaeritai* means "want to walk home."
- *gogo* is literally "after noon," and can refer to any time between noon and midnight. In Japanese as in English it is more common to say . . . *hi mo arimasu* ("there are days when . . ."), so the author's choice of *gogo* serves to suggest there's a special quality about afternoons/evenings in autumn.
- *mo* = "too/also," implying something like "Most days I go home by bus/train, but there are also days when the feel of the afternoon makes me want to walk."
- *arimasu* is the PL3 form of *aru* ("there is/are").

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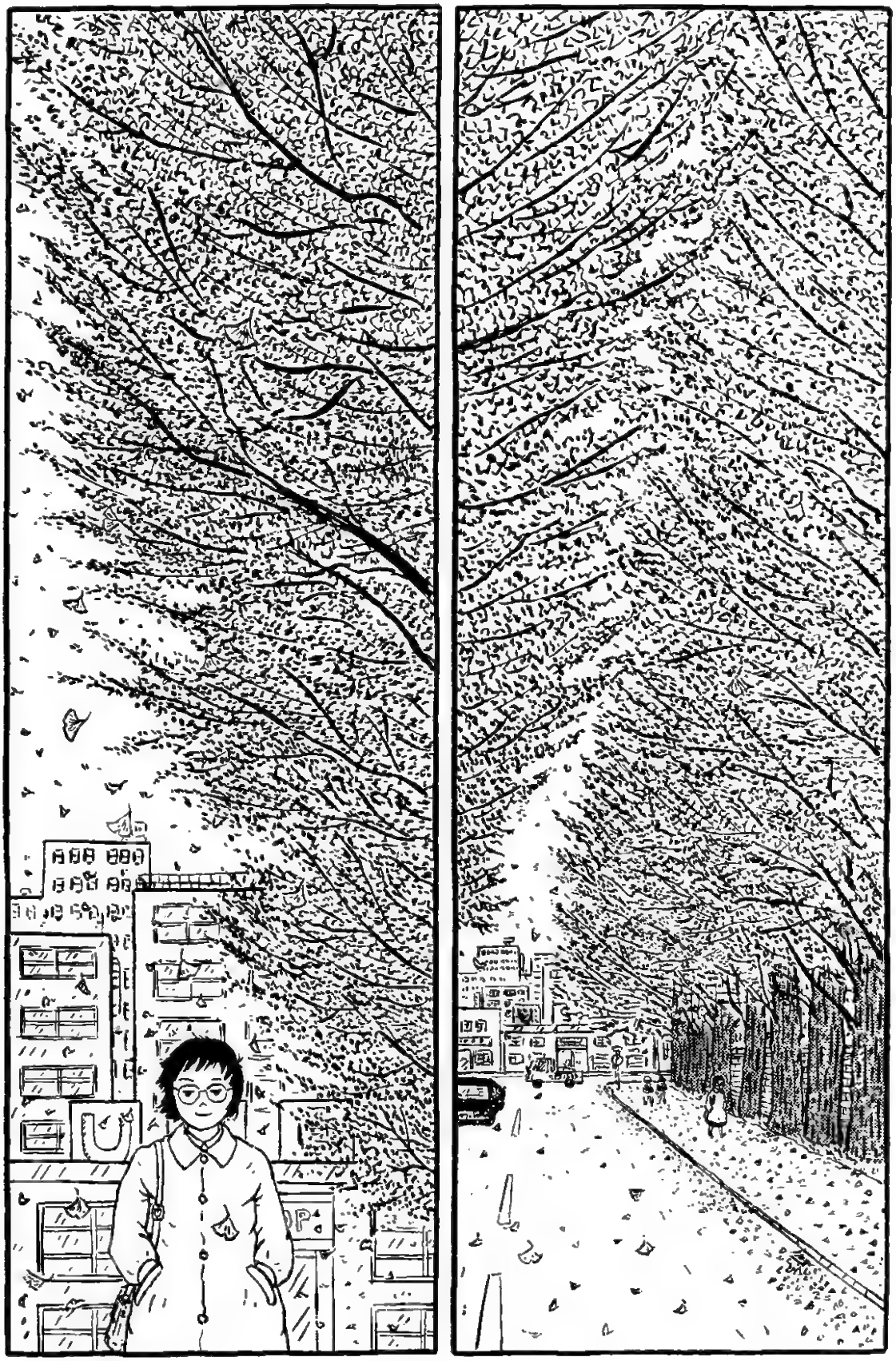

ついて
きちゃったの？
4
「今日は
ひとつ
良いことが
ありました」
5
日記に
時々
6
「あー
だれかと
いっぱい
話をしたいなあ」
7
なんて、
思って
しまうのです。
8
MY NOTE
VOL.
おわり。
9

4

Woman: *Tsuite kichatta no?*
"You came along with me?" (PL2)

- *tsuite kichatta* is a contraction of *tsuite kite shimatta*. *tsuite kite* is the *-te* form of *tsuite kuru*, which means "follow/accompany/tag along" (from the verbs *tsuku*, "stick/attach to," and *kuru*, "come"). *shimatta*, the past form of *shimau* ("finish/close/end") following a verb indicates the action is finished/completed; if the outcome is negative, it usually implies regret, but otherwise it can suggest mild surprise at something unexpected/unintended.
- indicating a question with *no* is more common among females but not strictly feminine.

5

Narration: *Kyō wa hitotsu ii koto ga arimashita.*
"Today there was one good thing." → **"A nice thing happened today."** (PL3)

- *kyō* = "today" • *hitotsu* = "one" • *ii* = "good/nice/fine"
- *koto* means "thing" in the sense of an event/happening.
- *arimashita* is the past form of *arimasu*, from the verb *aru* ("there is/are").
- this sentence is a quote embedded in a long sentence that continues through four frames.

6

Narration: *to nikki ni kaita yoru wa, toki-doki,*
"On nights when I've written ('A nice thing happened today') in my diary, sometimes . . ."

- the particle *to* is used before the verb *kaku* (used in the past form, *kaita* here) to indicate what was written—in this case, the sentence in the previous frame.
- *nikki* = "diary/journal"
- *kaita* is the plain/abrupt past form of *kaku* ("write").
- . . . *to nikki ni kaita* is a complete thought/sentence modifying *yoru* ("night").
- *toki-doki* = "sometimes/occasionally"

7

Narration: *Ā, dare ka to ippai hanashi o shitai nā.*
"Aah, I want to do a lot of talking with someone." → **"Aah, I wish I could have a long talk with someone!"** (PL2)

- *dare* = "who" • *dare ka* = "someone/anyone"
- *to* = "with" • *dare ka to* = "with someone"
- *ippai* = "many/lots/a large amount" • *hanashi* = "talk/conversation"
- *shitai* is the verb *suru* ("do") with the ending *-tai*, meaning "want to . . ."
- *hanashi o suru* is literally "do a talk/conversation" → "have a talk/conversation," so *hanashi o shitai* means "want to talk/have a talk"
- *nā* emphasizes the desire ("want to talk") and makes the sentence into an exclamation.
- like the sentence two frames back, this one is also an embedded quote.

8

Narration: *nante, omotte shimau no desu.*
"I can't help thinking ('Aah, I wish I could have a long talk with someone')." (PL3)

- *nante* refers back to the preceeding sentence to indicate what she thought. It functions like the particle *to*, but implies that the content (or in this case, the thought), might be considered unconventional/silly/unexpected.
- *omotte* is the *-te* form of *omou* ("think"), and *shimau* implies the action is unintended → "I can't help thinking." (See frame 4)
- we can now put together the complete sentence that began three frames back: **"On nights when I've written in my diary, 'A nice thing happened today,' I sometimes find myself wishing 'Aah, I wish I conld have a long talk with someone!'"** (PL3)

9

Lower Left: *Owari*
The End

第78話 湯豆腐の日
寒くて金のない日
オレは喜八さんの豆腐で
湯豆腐を作る
カン
カン
カン
1
安くておいしい特大の豆腐は
この町内には
きっちり木曜の
4時に運ばれてくる
カラン
カラン
カラン
2
あ
3

1

第	78	話:	湯豆腐	の	日
Dai	*Nanajū-hachi*	*Wa:*	*Yudōfu*	*no*	*Hi*
No.	78	Story:	Yudōfu	('s)	Day

Story No. 78: A Day For Yudōfu

Narration: 寒くて　金のない　日，　オレは　喜八さんの豆腐で湯豆腐を作る．
Samukute kane no nai hi, ore wa Kihachi-san no tōfu de yudōfu o tsukuru.
cold-and no money day(s), I as-for Kihachi-san ('s) *tōfu* with *yudōfu* *(obj)* make
"On cold days when I have no money, I make yudōfu with Kihachi-san's tōfu." (PL2)

Sound FX: カン　カン　カン
kan kan kan
clack clack clack (wooden *geta* sandals on the wooden stairs)

- *samukute* is the continuing form of the adjective *samui* ("cold" referring to weather/air temp.)
- *kane* is a slang, masculine word for "money" — the honorific *o-* has been dropped from *o-kane*.
- *kane ga nai* = "there is no money" "I have no money." Obviously, this is an exaggeration, since he does have money to buy tōfu, so we could translate it as "I don't have much money."
- *ore* is a rough/informal word for "I/me" used only by males.
- the *yu* in *yudōfu* is written with the kanji for "hot water." (*tōfu* changes to *dōfu* in this combination for euphony) As you will see at the end of this story, *yudōfu* is a very simple dish made by heating *tōfu* in a pan of water.

2

Narration: 安くて　おいしい　特大の　豆腐は　この　町内　には　きっちり　木曜　の
yasukute oishii tokudai no tōfu wa kono chōnai ni wa kitchiri mokuyō no
cheap-and delicious extra-large tofu as-for this neighborhood to precisely Thursday ('s)

4時　に　運ばれてくる
yoji ni hakobarete-kuru.
4 o'clock at is brought.

"Cheap and delicious extra-large tofu is delivered to this neighborhood on Thursdays right at 4 o'clock" (PL2)

Sound FX: カラン　カラン　カラン
karan karan karan
(sound of wooden *geta* sandals on the street)

- *yasukute* is the continuing form of the adjective *yasui* ("cheap/inexpensive")
- *kitchiri* is not really slang, but it is an informal word.
- dropping the - *b i* from *m o k u yō - b i* (Thursday) also has a rather informal tone.
- *hakobarete-kuru* comes from *hakobu* ("carry") and *kuru* ("come"); *hakonde-kuru* = "bring," and *hakobarete-kuru* = "is brought." The use of this passive form makes the English sound clumsy.

3

Sound FX: プー
pū
(sound of *tōfu-ya*'s horn)

Kōsuke: あ
a
"Ah!"

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カラン
カラン
カラン
カラン
カラン
スキーツアー
豆腐屋
さあーん
あ
毎度!!
カラン
!

4

Sound FX: カラン　カラン　カラン
karan　karan　karan
(sound of wooden *geta* sandals on pavement)

Sign: スキーツアー　参加者　募集!!
sukī tsuā　*sankasha*　*boshū*
ski tour　participants　wanted
Ski Trip Participants Wanted!!

- *sanka* = "participation," and the suffix *-sha* means "person," so *sanaksha* is a participant.
- *boshū* can mean "recruiting/recruitment," and it's also used in "Help Wanted" notices.
- he takes a bowl with him to put the *tōfu* in.

5

Sound FX: カラン カラン
karan　karan

6

Kihachi: 毎度!!
maido
"Every time" → **"Thank you"**

- *maido* is a greeting or "thank you" used by merchants to regular customers. It's short for *Maido arigatō gozaimasu.*

7

FX: しゃー
shā
(sound/effect of bicycle moving off)
Kōsuke: あ
a
"Ah!"

8

Kōsuke: 豆腐屋 さあーん
"Tōfuya-saaan" (Mr. *Tōfu* man)

- The ending *-ya* can refer to a shop or the person who runs it, but adding *-san* makes it clear that you're talking to/about the person. He elongates *-san* because he is calling out.

9

Sound FX: カラン
karan
Sound FX: プー
pū
(sound of *tōfu-ya*'s horn)

11

Sound FX: ぴこ ぴこ
piko piko
(clicking sound of light about to change)

あ
12
ブォー
13
豆腐屋さん!!
へい!!
キッ
14
15
ンニカ
16
はっ
はっ
17
ねえ喜八さん
どうして木曜しか
来ないの?
なるべく
多くの人に
食べてもらいたい
からね……
毎日 別の町内
まわってるんだよ
18
豆腐屋さあ〜ん
カラン
カラン
19

12

FX: パッ　パッ
pa!　*pa!*　(effect of traffic lights changing)
Kōsuke: あ
a
"Ah"

13

Sound FX: ブォー
buō　(sound of truck exhaust/engine)
FX: パパ
ba-ba　(effect of car suddenly moving away)

14

Voice: 豆腐屋さん!!
"Tōfuya-san!!"
Kihachi: へい!!
hei　(masculine informal/slang form of *hai*)
Sound FX: キッ
ki!　(sound of bicycle brakes squeaking)

15

FX: パッ
pa!　(effect of light changing)

16

Sound FX: カラン
karan　(for some reason the artist decided to write this from right to left)

17

Kōsuke: はっ　はっ
ha!　*ha!*　(panting sound)

18

Woman:	ねえ	喜八さん	どうして	木曜	しか	来ない	の？	
	Nē	*Kihachi-san*	*dōshite*	*mokuyō*	*shika*	*konai*	*no?*	
	Say	Kihachi-san	why	Thursday	other than	not come	(ques)	

"Say, Kihachi-san, why do you only come on Thursdays?" (PL2)

Kihachi:	なるべく	多くの	人	に	食べて	もらいたい	から	ね...
	Narubeku	*ōku no*	*hito*	*ni*	*tabete*	*moraitai*	*kara*	*ne...*
	as - as possible	many	people	by	eaten	want to have	because	(colloq.)

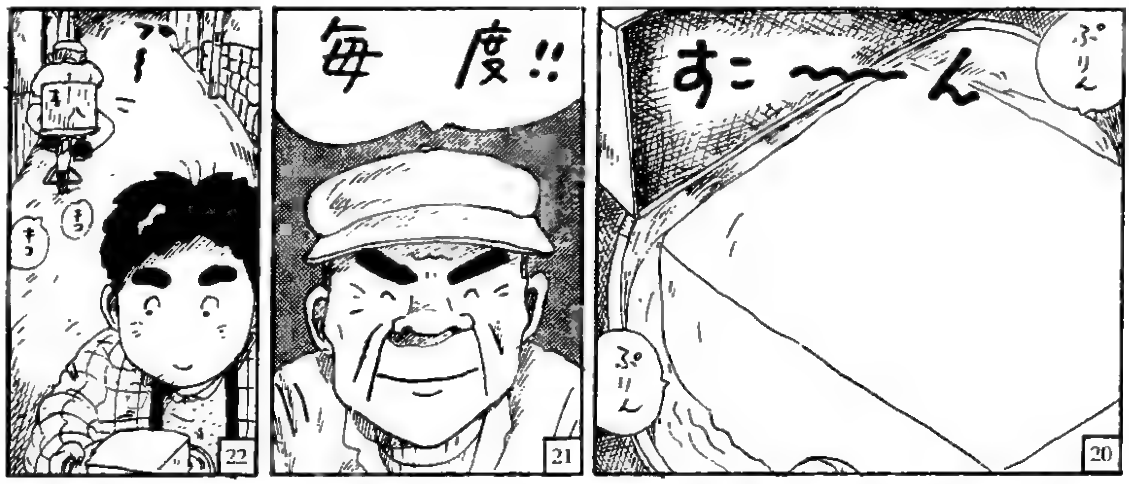
毎日	別の	町内	まわってる	んだ	よ。
mainichi	*betsu no*	*chōnai*	*mawatteru*	*n da*	*yo*
every day	different	neighborhood	go around	(colloq. end.)	(emph.)

"I want to have as many people as possible eat my tofu, so every day I make my rounds in a different neighborhood." (PL2)

- *nē* at the beginning of a sentence is used to get the other person's attention.
- *shika*, followed by a negative verb, means "not other than" → "only."
- *moraitai* (from *morau* = "receive"), together with the *-te* form of a verb (*tabete*) means that one wants to have that action performed.

19

Kōsuke: 豆腐屋さあーん
"Tōfuya-sān"
Kihachi: アレ...
Are...
"Huh?"
Sound FX: カラン　カラン
karan　*karan*　(wooden *geta* sandals on pavement)


すこ〜〜ん
ぷりん
ぷりん
毎度!!
20
21
22

醤油を準備するだけで
安あがりで
最高にウマイ
夕食ができあがる
はふ
はふ
はふ
23

20

Sound FX: すこーん
sukōn
(effect of tofu being scooped into a dish — the dish that Kōsuke brought with him.)
FX: ぷりん　ぷりん
purin　*purin*
(jello-like jiggling action of tōfu)

21

Kihachi: 毎度!!
maido
"Thank you!!" (cf. frame 6)

22

Sound FX: プー
pū
(Tōfu-ya's horn)
Sound FX: キコ　キコ
kiko　*kiko*
(creaking of the bicycle pedals)

23

Sound FX: はふ　はふ　はふ
hafu　*hafu*　*hafu*
(blowing sound of eating hot food)

Narration:

醤油	を	準備する	だけ	で	安あがり	で	最高に	ウマイ	夕食	が
shōyu	*o*	*junbi suru*	*dake*	*de*	*yasu-agari de*		*saikō-ni*	*umai*	*yūshoku*	*ga*
soy sauce (obj.)		prepare	only	by	economical-and		wonderfully	delicious	dinner	(subj)

できあがる
deki-agaru
is completed/ready
"Just get out the soy sauce and you have a cheap and wonderfully tasty dinner." (PL2)

- *junbi* = "preparation(s)," and *junbi suru* = "prepare/make ready."
- *yasu-agari* is a combination of *yasu* from *yasui* ("cheap/inexpensive"), and *agari* from the verb *agaru* (literally "come up" "be completed/be ready to serve").
- *saikō* = literally "the highest/the maximum," so *saikō ni* literally means "to the highest (extent)/to the maximum" → "wonderfully/superbly."
- there is a commonly used kanji for *umai* (旨い = "delicious/tasty") but it's written in katakana here, probably simply for emphasis.
- the *yū* in *yūshoku* = "evening," and *shoku* = "meal"
- *deki-agaru* is a combination of two verbs which are rather similar in meaning—*deki* from *dekiru* ("be made/be completed/be formed") and *agaru* (see *yasu-agari* above).
- he doesn't mention preparing the rice in the bowl beside the *yu-dōfu*, but of course this is an indispensable part of the evening meal.

いいこと
ガー
ガー
1
ガー
ガー
ガギョッ
2
ワーイ
百円玉
3
ガー
ガギョッ
ガギョッ
ワー
いっぱいある
4
今日は
ずいぶん
ていねいに
そうじ
したな
エヘヘー
5
おそうじ
すると
いい事
あるね
ハハハ
そうか
6
そろそろ
ほこりが
たまって
きたな…
7
ヌャリーン
8

Title: *Ii koto*
Nice Things

• *ii* = "good/nice" • *koto* = "thing(s)" in the abstract sense

1 **Sound FX**: *Gā gā*
Vroom vroom (sound of vacuum cleaner motor)

2 **Sound FX**: *Gā gā*
Vroom vroom
Sound FX: *Gagyo!*
(sound of vacuum cleaner sucking up something hard and relatively large)

Wife: *Wāi, hyakuen-dama.*
"Wowee, a hundred yen coin." (PL2)

3 • *-dama* (from *tama*, "ball/bead") is a suffix meaning "coin/piece" when referring to coins by their denominations: *ichien-dama* ("one yen coin"), *goen-dama* ("five yen coin"), *jūen-dama* ("ten yen coin"), etc.

4 **Sound FX**: *Gā*
Vroom
Sound FX: *Gagyo! Gagyo!*
(two more coins being sucked up)
Wife: *Wā, ippai aru.*
"Wow, there's lots of them." (PL2)

• *ippai* = "many/lots/a large amount"

Husband: *Kyō wa zuibun teinei ni sōji shita na.*
"You cleaned pretty carefully today, didn't you?" (PL2)
Wife: *E he he—*
"Heh heh heh."

• *kyō* = "today"
• *zuibun* = "quite/very (much)/fairly"
• *teinei ni* can mean "politely/courteously," or, as in this case, "carefully/thoroughly."
• *sōji* is a noun meaning "cleaning (a room/house, etc.)," and *sōji suru* is the verb form. *sōji shita* is the plain/abrupt past form of *sōji suru*.
5 • *na* is a masculine equivalent of *ne*, showing that he expects agreement/confirmation.

Wife: *O-sōji suru to ii koto aru ne.*
"Nice things happen when you clean, you know." (PL2)
Husband: *Ha ha ha. / Sō ka?*
"Ha ha ha. Is that right?" (PL2)

• Women often add the honorific *o-* to *sōji (suru)*.
• *to* after a verb gives a conditional "if/when" meaning.
• *aru* is literally "there is/are," but since *koto* refers here to actions/events, it's more appropriate to
6 translate *ii koto (ga) aru* as "nice things happen."

Husband: *Soro-soro hokori ga tamatte kita na.*
"Dust is starting to collect, isn't it?" (PL2)

• *soro-soro* can mean "gradually/slowly" as well as "soon/it's about time," and both meanings are suggested in this sentence: "the dust has been gradually collecting, and it's about time to do something about it." • *hokori* = "dust"
• *tamatte* is the *-te* form of *tamaru* ("collects/piles up"), and you can think of *kita* (past tense of *kuru*, "come") as indicating that the action is "coming
7 along" — i.e., more and more dust is piling up.

8 **Sound FX**: *Chariin*
Ping (sound of coin striking something hard)

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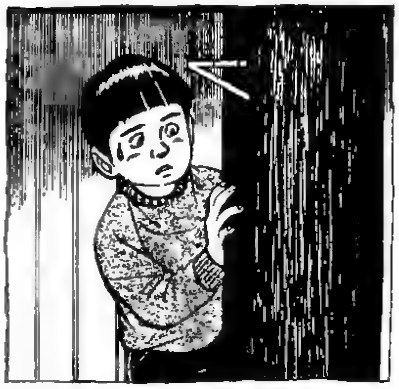
NINGEN KŌSATEN

人間交差点

Yajima Masao • Story **矢島正雄・作**
Hirokane Kenshi • Art **弘兼憲史・画**



"He was a hopeless man," the son recalls.

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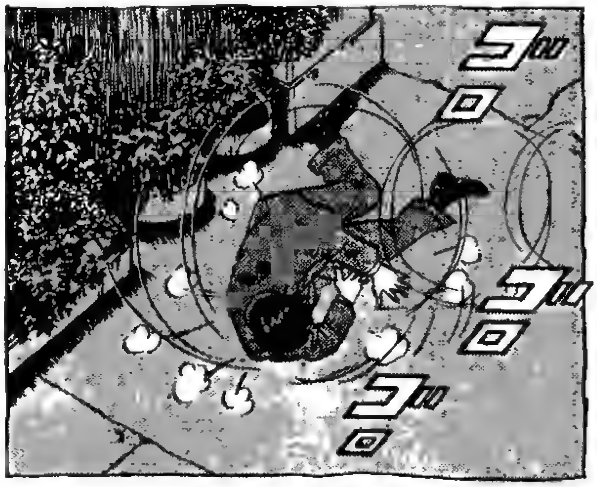
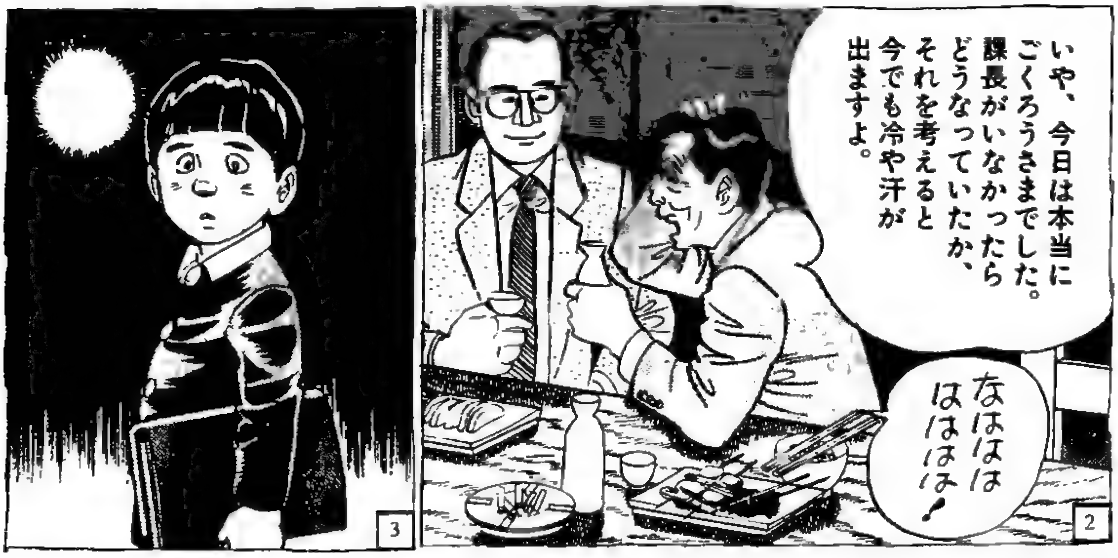
In the last episode:

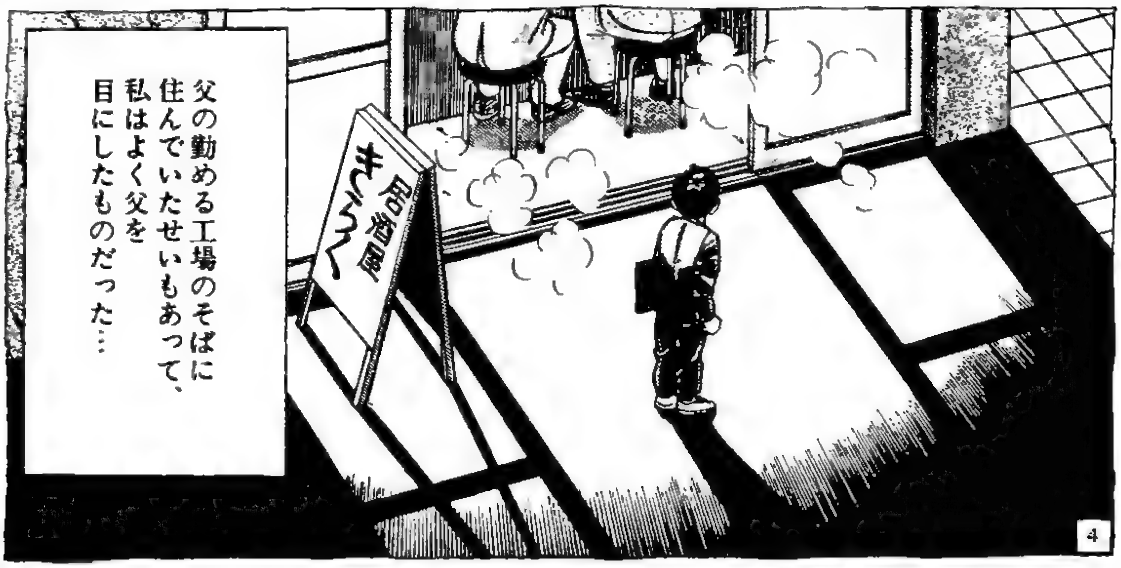
Our main *ningen* ("human"), Yasuhiro, recalls a "crossroad" during his boyhood when he witnessed his father staggering home after a night of drinking. Realizing that he has partied away most of his paycheck, the father rips his clothes, rolls around on the pavement, and makes up a story about having been mugged.



Twenty-five years later, Yasuhiro has grown up to be a low-level manager in an ordinary corporation. One day he administers a mild scolding to one of his subordinates, and is shocked when he later overhears that subordinate in the restroom, calling him him a nitpicker and a coward. Yasuhiro relates the incident to his wife, but she surprises him by agreeing with the subordinate's assessment, adding that he is "too gloomy." He then begins to wonder if he has come to resemble the father he found so pathetic.

きーん
ど、どうぞ課長!!
1


いや、今日は本当にごくろうさまでした。課長がいなかったらどうなっていたか、それを考えると今でも冷や汗が出ますよ。
なはははははは!
2
3


父の勤める工場のそばに住んでいたせいもあって、私はよく父を目にしたものだった…
4

1

Father: *Do, dōzo, Kachō!!*
"P-Please (have a drink), chief!!" (PL3)
Shop Curtain: *Izakaya* (vertically at left) *Kiraku* (left to right)
Tavern Kiraku

- *dōzo* means "please," but in the sense of offering something ("please have/accept. . ."), rather than making a request.
- *kachō* = "section head" in a Japanese corporation. It's customary to use titles instead of names when addressing one's superiors at work or school. This shows deference/respect in a way similar to calling someone "sir" in English.
- the kanji for *izakaya* are "be-*sake*-shop" → a shop where one can be with *sake*. A "package (sake/liquor) store" is a *sakaya* — no *i*- ("be").

2

Father: *Iya, kyō wa hontō ni gokurō-sama deshita.*
"No really, thank you very much for all your trouble today." (PL3)
Kachō ga inakattara dō natte-ita ka, sore o kangaeru to ima de mo hiya-ase ga demasu yo.
"If you hadn't been there, what might have happened? — when I think about that I break out in a cold sweat even now." → **"It makes me break out in a cold sweat even now to think what might have happened if you hadn't been there."** (PL3)
Na ha ha ha ha ha ha!
(laughs)

- *iya* is a colloquial word for "no," used here as an interjection — "No/Well/I mean."
- *kyō* = "today" • *hontō ni* = "really/truly/very much"
- *gokurō-sama deshita* comes from the noun *kurō* ("hardships/troubles/ordeals") with the honorific prefix *go-*, the polite suffix *-sama*, and the past form of *desu* ("is/are"), so it literally means "It was an ordeal for you." The phrase is a polite expression of gratitude for a job well done. It's more typically used by a superior to a subordinate.
- *inakattara* is a conditional "if/when" form of *inai* ("not present/not there"), from the verb *iru* ("is/are there").
- *dō* = "how/what," and *natte-ita* is from the verb *naru* ("become"), so *dō natte-ita ka* is literally "what had/would have become" → "what would have happened?"
- *kangaeru* = "think about/consider" • the particle *to* after a verb (*kangaeru*) gives it a conditional "if/when" meaning. • *ima* = "now" • *ima de mo* = "even now"
- *hiya-ase* = "cold sweat" • *demasu* is the PL3 form of *deru* ("come out/emerge").

4

Sign: *Izakaya Kiraku*
Tavern Kiraku
Narration: *Chichi no tsutomeru kājō no soba ni sunde-ita sei mo atte,*
(Partly) because we lived near the factory where my father worked,
watashi wa yoku chichi o me ni shita mono datta.
I used to see my father often. (PL2)

- *chichi* = "(one's own) father"
- *tsutomeru* = "work at/be employed" • *kōjō* = "factory"
- *soba* = "beside/near" • *sunde-ita* ("was living") is from the verb *sumu*, "live/dwell."
- *sei* means "result/consequence," and . . . *sei mo atte* (from *aru*, "be/have") is an expression meaning "as a result/consequence of . . ." *mo*, meaning "too/also," implies there may have been other causes as well.
- *yoku* = "often/frequently"
- *me ni shita* combines the noun *me* ("eyes"), the particle *ni* (indicates direction), and the plain/abrupt past of *suru* ("do") for an expression meaning "saw."
- *mono datta* can be used when recalling how "things used to be . . ."

冗談じゃないよ、バカヤロー!!
おでん
5
ちょっとおだてりゃ、その気になりやがって、課長、課長ってあいつ俺より年下なんだぜ!!
ウイッヒック
6
大学出たってだけで俺の上に来やがってよ!!
7
うるせえな! 静かに飲むか、帰るか、どっちかにしろい!!
8
!!
あ……すみません。
9

14

あの…領収書もらえますか。
10
電柱の陰で見る父はいつも卑屈で、臆病で、ズルくてセコく酔っていた。
11

5

Father: *Jōdan ja nai yo, bakayarō!!*
"It's not a joke, the idiot!!" → **"Who does he think he is, the damn fool!!"** (PL1)
Lantern: *Oden*

- *jōdan ja nai* literally means "it's not a joke," but the English equivalents might range from "You've got to be kidding," to a string of unprintable expletives. We've given a loose translation here. • *yo* adds emphasis.
- *baka* = "fool/idiot" • *bakayarō* = "you fool!/that fool!" See Basic Japanese, Lesson 10.
- *oden* is a traditional Japanese dish made with ingredients such as tofu, potatoes, white radishes, a wide variety of fish cakes, seaweed, etc. simmered in a special broth. It's often sold from street stalls (*yatai*) at night.

6

Father: *Chotto odaterya, sono ki ni nariyagatte.*
"I butter him up a bit, and he takes it to heart." (PL1)
Kachō, kachō tte, aitsu ore yori toshi-shita na n da ze!!
"I call him 'Sir, sir,' (but) that jerk is younger than me." (PL1-2)
Father: *Ui! Hikku*
"Hurp! Hic."

- *chotto* = "a little" • *odaterya* is a colloquial version/contraction of *odatereba*, a conditional "if/when" form of *odateru* ("flatter").
- *ki* is "spirit/mind/heart" and *nariyagatte* is a derogatory form of *natte*, from the verb *naru* ("become"). *sono ki ni nariyagatte* literally means "become of that heart/mind" → "take it to heart/think it's true."
- *tte* indicates a quote in colloquial speech.
- *aitsu* is a rather rough sounding word for "that fellow/guy." Using it to refer to one's boss is derogatory → "that jerk/S.O.B."
- *ore* is an informal/abrupt masculine form of "I/me." • *ore yori* = "more than me"
- *toshi-shita* is *toshi* ("year/age") + *shita* ("below") → "below (my) age" → "younger."
- *na n(o) da* could be literally translated as "it's that/it's the case that," but often is best thought of as simply adding emphasis.
- *ze* is an emphatic particle with a rough masculine feel.
- *ui* is one of the standard sounds associated with drunkenness, a kind of high-pitched "hic!" made with an intake of breath.

7

Father: *Daigaku deta tte dake de ore no ue ni kiyagatte yo!!*
"Just because he graduated from college, he comes in above me!!" (PL1)

- *daigaku* = "college/university" • *deta* is the plain/abrupt past form of *deru* ("go out/emerge from"), so *daigaku (o) deru* means "graduate from college."
- *ue* = "above/on top" • *kiyagatte* is a derogatory form of *kite*, from the verb *kuru* ("come"), and *yo* adds emphasis.

8

Oden Man: *Urusē na! Shizuka-ni nomu ka, kaeru ka, dotchi ka ni shiroi!!*
"You sure are noisy! Drink quietly or go home — choose one or the other!!" (PL1)

- *urusē* is a rough masculine slang pronunciation of *urusai* ("noisy/bothersome"). This can be used like the English expression "Shut up!"
- *shizuka-ni* = "quietly"
- *nomu* = "drink" • *kaeru* = "go home" • *dotchi ka* = "one or the other"
- *shiroi* is a rough slang version of *shiro*, which is the abrupt command form of *suru*. The phrase . . . *ni suru* means "choose . . ./decide on . . ."

9

Father: *A . . . sumimasen.*
"Oh . . . I'm sorry." (PL3)

(continued on following page)

今の私のように…
12
何してるのあなた…そんなところで。
13
うん。
14
もう寝たら、明日また大変よ。
ピシャ
うん。
15

(continued from previous page)

10

Father: *Ano . . . ryōshūsho moraemasu ka?*
"Uhh . . . could I have a receipt?" (PL3)

- *ano* (or *anō*) is often used like a verbal "warm-up" to get someone's attention.
- *ryōshūsho* = "receipt" • *moraemasu* is the PL3 form of *moraeru* ("can receive"), from the verb *morau* ("receive [from an equal or subordinate]").

11

Narration: *Denchū no kage de miru chichi wa itsumo hikutsu de, okubyō de, zurukute sekoku yotte-ita.*
The father I watched from behind a telephone pole was always obsequious and cowardly, and a shifty and nitpicky drnnk. (PL2)

- *denchū* = "telephone/utility pole" • *kage* = "shadow"
- *miru* = "see/watch" • *denchū no kage de miru* is a complete thought/sentence ("watch from behind a telephone pole") modifying *chichi* ("father").
- *itsumo* = "always" • *hikutsu* = "servile/obsequious" • *okubyō* = "cowardly/cowardliness"
- *zurukute* is the *-te* form of the adjective *zurui* ("sneaky/unfair/shifty").
- *sekoku* is the adverb form of *sekoi*, a slang expression meaning "tedious/nitpicky."
- *yotte-ita* ("was drunk") is from the verb *you* ("become drunk").

12

Narration: *Ima no watashi no yō ni . . .*
Like me right now.

- *ima* = "now," so *ima no watashi* = "the current me → me right now"
- *no yō ni* = "like/in the same way as"
- This phrase is a continuation of the sentence in the previous frame.

13

Wife: *Nani shite-ru no, anata, sonna tokaro de?*
"What are you doing, dear, in that kind of place?" → **"What are you doing out there, dear?"** (PL2)

- *shite-(i)ru* ("is/are doing") is from the verb *suru* ("do").
- *anata* means "you," but Japanese women typically call their husbands *anata* — something like "honey/dear," but without as much overt affection.
- *sonna* = "that kind of" • *tokoro* = "place"
- The syntax has been inverted. Normal order would be *Anata, sonna tokoro de nani (o) shite-ru no?* Using *no* to ask a question is more common among females, though it's not strictly feminine.

14

Yasnhiro: *Un.*
"Mmm."

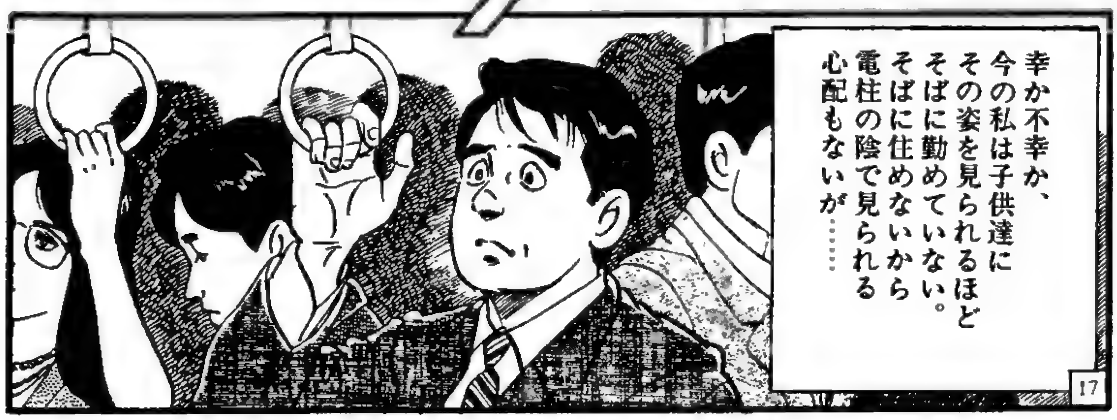
15

Wife: *Mō netara? Ashita mata taihen yo.*
"Why don't you come on to bed? Tomorrow's another busy day." (PL2)
Sound FX: *Pisha*
(sound of sliding door closing)
Yasuhiro: *Un.*
"Yeah."
Sound FX: *Gō*
Roar (sound of traffic, or the general background noise of the city)

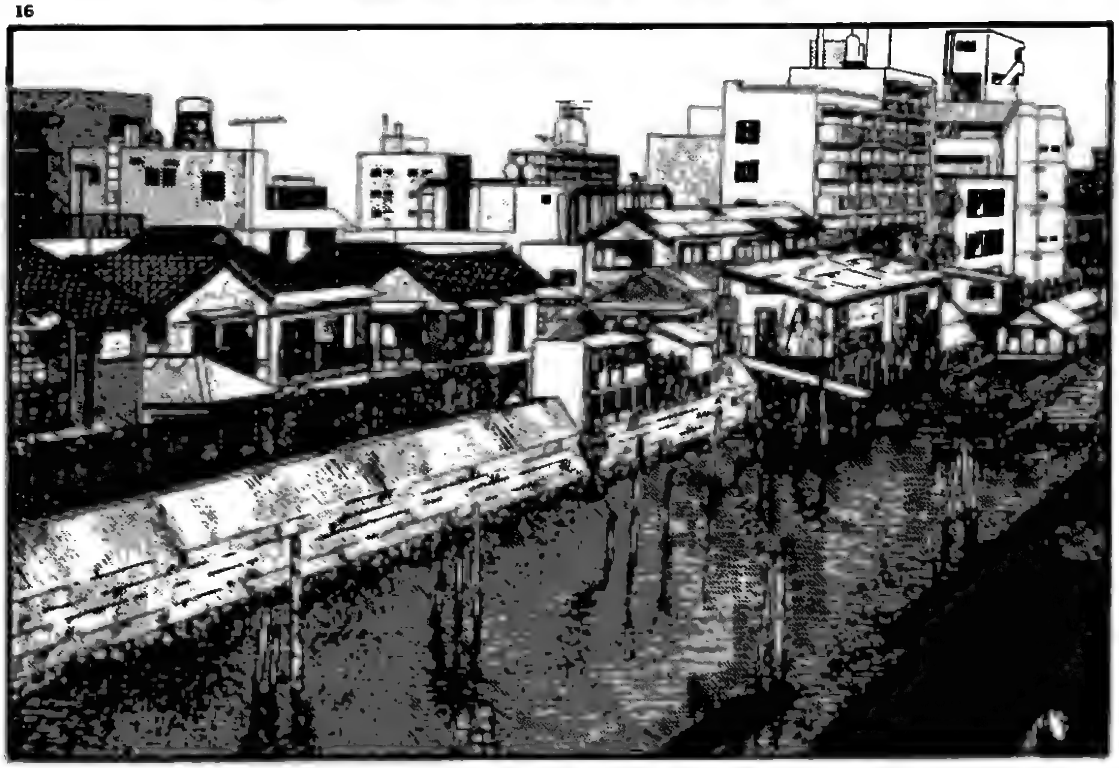
- *mō* = "now/soon"
- *netara* is a conditional "if/when" form of *neru* ("go/come to bed"). In colloquial speech, ending a sentence with this form makes a question meaning "How about if . . ./Why don't you . . . ?" because the implied ending of the sentence is *dō desu ka* ("how would it be?").

(continued on following page)

ゴト
16


幸か不幸か、
今の私は子供達に
その姿を見られるほど
そばに勤めていない。
そばに住めないから
電柱の陰で見られる
心配もないが……
17

16



(continued from previous page)

- *ashita* = "tomorrow" • *mata* = "again"
- *taihen* means "important/serious/requires great effort," so *ashita mata taihen yo* somewhat more literally means "tomorrow again will require lots of your energy."

16

Sound FX: *Gō*
(roaring sound of train)

17

Narration: *Kō ka fukō ka, ima no watashi wa kodomo-tachi ni sono sugata o mirareru hodo soba ni tsutomete-inai.*
Fortunately or unfortunately, I do not now work so near (home) that I would be seen that way by my children. (PL2)
Soba ni sumenai kara denchū no kage de mirareru shinpai mo nai ga . . .
Because I can't live near (work), I don't have the worry of being watched from behind telephone poles, but . . . (PL2)

- *kō* = "good fortune/happiness" • *fukō* = "bad fortune/unhappiness"
- *kō ka fukō ka* = "fortunately or unfortunately/for better or for worse"
- *ima no watashi* = literally "the current me," so this sentence looks like "The current me does not work so near . . ." → "I do not now work so near . . ."
- *kodomo* can be either "child" or "children," but adding the plural suffix *-tachi* clarifies this ambiguity.
- *mirareru* ("be seen/be watched") is the passive form of *miru* ("see/watch")
- *sugata* means "figure/form," or sometimes "(a person's) behavior," so *sono sugata o mirareru* could be translated as "my behavior will be seen." Using *sono* ("that") to refer to himself lends his ponderings a feeling of detached objectivity.
- *hodo* = "so much as/to the degree of," and *soba* = "nearby/close," so together they mean "so close as . . ./so nearby that . . ."
- *tsutomete-inai* ("am/is/are not working") is from the verb *tsutomeru* ("work at/be employed").
- *sumenai* is the plain negative form of *sumeru* ("can live"), from the verb *sumu* ("live/dwell").
- *kara* (after a verb) = "because" • *shinpai* = "worry/fear" • *nai* = "not have"
- *denchū no kage de mirareru* is a complete thought/sentence ("be watched from behind a telephone pole") that modifies *shinpai* → "the worry of being watched from behind telephone poles."

Two Translations *(continued from page 9)*

copies of the translation I had done for the film, I had to start from scratch. To my great regret, because of problems in distribution and marketing, the project was never completed and only two volumes appeared in English.

I never saw the live action film that was made. I missed it in Japan when it was released a decade ago, and I missed it again several years ago when it played at a San Francisco film festival (I wanted very much to see how an American audience would react.) Titled *Lady Oscar*, it was directed by Jacques Demy and scored by Michel Legrand.

In Japan the original *Beru-Bara* is of course available at all manga stores in paperback and deluxe hardback editions, and occasionally the two English volumes that I translated appear in Kinokuniya bookstores. The story was also made into an animated series for television. In addition, it is occasionally performed by the all-female troupe, Takarazuka. *Beru-Bara* is a wonderful story, and I recommend it highly to all fans of manga and Japanese popular culture.

Frederik L. Schodt is the author of *Manga! Manga! The World of Japanese Comics* and *Inside the Robot Kingdom* (both by Kodansha International), and has translated such works as the *Gundam* series (Del Rey Books), and Tezuka Osamu's manga version of *Crime and Punishment* (Japan Times).

……
おやじ。
19
18
17

18

Yasuhiro: *Oyaji.*
"(Hey) Pops."

- *oyaji* is a very informal way of referring to one's own father, kind of like "Pops," or if speaking to someone else, "my old man." To refer to someone else's father informally, you can say *oyaji-san.*

19

On Can: *Nama*
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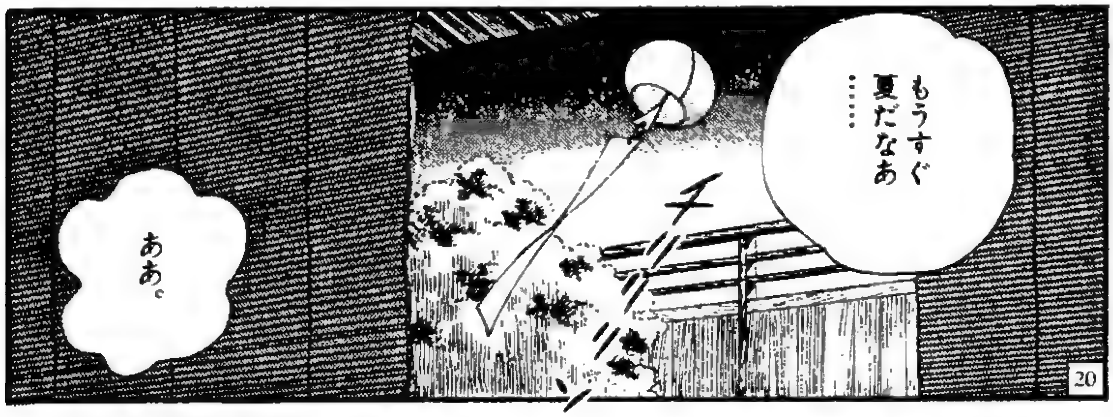
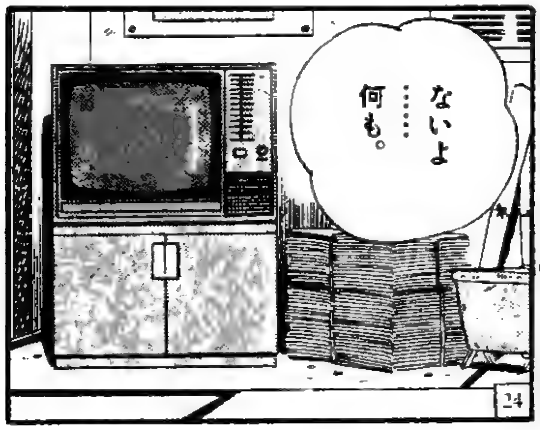

もうすぐ夏だなあ……
ああ。
20

どうして？
22

何かあったのか？
21


ないよ……何も。
24

めずらしいからさ、家に寄るなんて母さんの命日でもないし、用事があったんだろう。
23

18

さあな、どう思うってほどの男じゃないし、おまえが知ってるだけの人間だ。そして今はただのジジイだ。
26

おやじ、俺に自分がどんな人間に思われてると思う？
25

20

Yasuhiro: *Mō sugu natsu da nā.*
"It's almost summer, isn't it." (PL2)
Father: *Ā.*
"Yeah."

- *mō* ("now/already") + *sugu* ("soon/immediately") = "very soon now/almost right away."

21

Father: *Nani ka atta no ka?*
"Was there something?" → **"Did something happen/Is something wrong?"** (PL2)

- *nani* = "what?" • *nani ka* = "something/anything"
- *atta* is the plain/abrupt past form of *aru* ("there is/are")

22

Yasuhiro: *Dōshite?*
"Why?" (PL2)

23

Father: *Mezurashii kara sa, uchi ni yoru nante.*
"Because it's unusual for you to come by the house." (PL2)
Kāsan no meinichi de mo nai shi, yōji ga atta n darō?
"It's not the anniversary of Mom's death or anything, so you must have had something to talk to me about, right?" (PL2)

- *mezurashii* = "unusual/rare" • *kara* = "because"
- *sa* is used in informal speech to emphasize explanations or assertions.
- *uchi* = "house/home," generally one's own. (cf. *o-taku*) • *yoru* = "stop by/drop in"
- *nante* is a colloquial equivalent of *to iu koto wa* ("a thing like/such as . . .").
- the syntax is inverted. Normal word order would be *Ie ni yoru nante mezurashii kara sa*, "Because for you to come by the house is unusual."
- *kāsan* = "Mom," in this case referring to his wife.
- *meinichi* = "anniversary of (a person's) death"
- *de mo nai* ("is not . . . either") and *shi* ("and/and what's more") combine to imply it is neither the anniversary nor any other special occasion.
- *yōji* = "some business/a matter to be discussed"
- *atta* is the plain/abrupt past form of *aru* ("there is" → "has/have").
- *darō*, the PL2 form of *deshō*, = "(I) suppose/presume" → "you must have had . . ."

24

Yasuhiro: *Nai yo . . . nani mo.*
"No I don't . . . nothing at all." (PL2)

- normal order would be *Nani mo nai yo*, "I don't have anything at all."

25

Yasuhiro: *Oyaji, ore ni jibun ga donna ningen ni omowarete-ru to omou?*
"Pops, what kind of person do you think that I think you are?" (PL2)

- *jibun* = "oneself," or "me/myself, he/himself, you/yourself, etc." depending on the context.
- *donna* = "what kind (of)" • *ningen* = "person/human being"
- *omowarete-(i)ru* is a passive form of *omou* ("think"), and *-iru* indicates a continuing action, so *jibun ga . . . omowarete-iru* literally means "you are being thought of (as . . .)"

26

Father: *Sā na, dō omou tte hodo no otoko ja nai shi, omae ga shitte-ru dake no ningen da.*
"I don't know, I'm not so much of a man that (anyone/you) would think anything in particular about me, and I'm nothing more than the person you know." (PL2)
Soshite ima wa tada no jijii da.
"And now I'm just a plain old man." (PL2)

- *sā na* indicates he is unsure how to answer — "Well now . . ./Let me see . . ."

(continued on following page)

俺も
そうなるん
だろうか？
27
ああ、
しようが
ないだろ。
28

人間の人生なんて
みんな似たりよったりさ、
いろんなことを
やって来たように思っても、
しょせん
大したことはないのさ。
29
金持ちも貧乏人も
偉い奴も偉くない奴も
みんな過ぎ去ってしまえば
同じだ。

年のせいなのか、
母が死んで
話し相手が
いなくなったせいなのか、
あるいは久しぶりに
飲む酒のせいか、
父はいつになく
多弁だった。
30

俺は突然、
あの夜のことを
聞いてみたい誘惑に
かられた……
31

(continued from previous page)

- *dō* = "how/in what way" and *omou* = "think," so *dō omou* means "think how/what" → "think something/anything in particular" • *tte* is a contraction of *to iu*, "say (that)."
- *hodo* = "degree/extent" and *otoko* = "man," so *dō omou tte hodo no otoko* is literally "a man of the extent that (someone) will say that (he) thinks something in particular."
- *omae* is an informal/abrupt word for "you," used mostly by men to their peers or subordinates. Parents (mothers and fathers) often call their children *omae*.
- *shitte-(i)ru* is from the verb *shiru*, which means "learn/come to know." The *-te-iru* form implies someone "has learned/come to know and continues to know" → "know(s)"
- *dake* = "only" • *soshite* = "and" • *tada no* = "ordinary/plain/common"
- *jijii* = "old man/grandfather," self-depreciating/humble when used of oneself or one's kin, but usually derogatory when used of anyone else.

27

Yasuhiro: *Ore mo sō naru n darō ka?*
"Am I going to become that way too, perhaps?" (PL2)

- *sō* = "that way/like that" • *naru* = "become" • *sō naru* = "become like that"
- *darō ka* is the informal (PL2) equivalent of *deshō ka*, "is it perhaps that . . ."

28

Father: *Ā, shiyō ga nai daro.*
"Yeah, there's nothing you can do about it, I suppose." (PL2)

- *shiyō* = "way/method of doing," so *shiyō ga nai* literally means "there is no way of doing," but it's used to mean "there's nothing you can do about it/it can't be helped."

29

Father: *Ningen no jinsei nante minna nitari yottari sa.*
"People's lives are all (pretty much) alike." (PL2)
Iron-na koto o yatte kita yō ni omotte mo, shosen taishita koto wa nai no sa.
"Even if you think you've accomplished all kinds of things, in the end it never amounts to much." (PL2)

Father: *Kanemochi mo binbō-nin mo erai yatsu mo erakunai yatsu mo, minna sugisatte shimaeba onaji da.*
"Wealthy people and poor people and important people and not so important people are all the same when they've passed on." (PL2)

- *jinsei* means "life" in the sense of how a person lives his/her life.
- *nante* functions like *wa* here, but implies "something such as/the likes of."
- *minna* = "all" • *nitari yottari* = "(to be) similar and of a kind/pretty much the same."
- *iron-na* is a contraction of *iro-iro-na* ("various/varied"). • *koto* = "things"
- *yatte* is the *-te* form of *yaru* ("do") and *kita* is the plain/abrupt psst form of *kuru* ("come"). *iron-na koto o yatte kita* is a complete sentence/thought ("came [through life] doing all kinds of things"). This modifies *yō* ("way/manner").
- *yō* = "way/manner," and *yō ni omou* means "think in the (described) way/manner." Adding *mo* to the *-te* form of a verb gives the meaning of "even if," so *yō ni omotte mo* means "even if (you) think in the (described) way/manner."
- *shosen* = "after all/in the end"
- *taishita* = "great/important," so *taishita koto (wa) nai* is literally "there is no great/important thing" → "it's nothing great" → "it doesn't amount to much."
- *kanemochi*, from *kane* ("money") and *motsu* ("hold/carry/own"), is literally "(a person who) has/holds money" → "rich person"
- *binbō-nin* combines *binbō* ("poverty") and *-nin* ("person") → "poor person"
- *erai* = "great/grand" • *yatsu* is a slang word for "guy/fellow"
- *sugisatte* is the *-te* form of *sugisaru*, a combination of *sugiru* ("pass [by]/go past") and *saru* ("leave/go away") meaning "pass by/on/away."
- *shimaeba* is the conditional "if/when" form of *shimau*, which indicates completion of the verb it follows, so *sugisatte shimaeba* is literally "when (something/someone) has completely passed away."

(continued on following page)

私が見ているとも知らずに
遣い過ぎた給料をごまかすために
演じた狂言強盗のことを……
32

うん……
いや、知らん。
33

20

俺はそんなことをした覚えはない。おまえ、誰か他の人間と見間違えてるんじゃないのか？
34
私は後悔した。
酔っていたとはいえ、老人に遠い過去の恥を思い出させて何の意味があるというのだ。
35

(continued from previous page)

30

Narration: *Toshi no sei na no ka, haha ga shinde hanashi-aite ga inaku natta sei na no ka,*
Whether it was because of his age, or because owing to my mother's death he had lost a speaking companion . . . → **Whether because of his age, or because he hadn't had anyone to talk to since my mother's death, . . .**
aruiwa hisashiburi ni nomu sake no sei ka, chichi wa itsu ni naku taben datta.
or perhaps because he was drinking for the first time in a long time, my father was unusually talkative. (PL2)

- *toshi* = "age" • *sei* is a noun meaning "result/consequence."
- *haha* = "(one's own) mother" • *shinde* is the *-te* form of *shinu* ("die").
- *hanashi-aite* combines *hanashi*, from *hanasu* ("talk/converse"), and *aite* ("companion/partner") → "a person to talk to"
- *inaku natta* literally means "became so (someone) is no longer there."
- *haha ga shinde hanashi-aite ga inaku natta* is a complete thought/sentence ("owing to my mother's death he lost a speaking companion"), which modifies *sei*.
- *aruiwa* = "or/or perhaps" • *hisashiburi* = "for the first time in a long time"
- *sake* can refer to any alcoholic beverage. Here, they are actually drinking beer.
- *itsu ni naku* = "unusually" • *taben* = "talkative/talkativeness"

31

Narration: *Ore wa totsuzen, ano yoru no koto o kiite mitai yūwaku ni karareta . . .*
I was suddenly overcome by the temptation to try asking (him) about that night—

- *totsuzen* = "suddenly" • *ano* = "that" • *ano yoru* = "that night"
- *ano yoru no koto* = "the circumstances/details of that night" → "about that night"
- *kiite mitai* is the *-te* form of *kiku* ("ask/inquire") with the "want to" form of *miru* ("see/look"). When *miru* is added to the *-te* form of a verb, it gives the meaning of "try (something) and see what happens." *ano yoru no koto o kiite mitai* is a complete thought/sentence ("want to try asking about that night") modifying *yūwaku* ("temptation").
- *karareta* is the plain/abrupt past form of *karareru* ("be driven/carried away/overcome by"), which is a passive form of *karu* ("drive/spur/urge on").

32

Narration: *Watashi ga mite-iru to mo shirazu ni, tsukai-sugita kyūryō o gomakasu tame ni enjita kyōgen gōtō no koto o.*
—about the fake mugging he had performed, never even knowing that I was watching, in order to cover up overspending his pay. (PL2)

- *shirazu ni* is an old form for *shiranaide*, the negative *-te* form of *shiru* ("learn/come to know") → "never knowing." The preceding *to* marks the thing that was never known, just as it often marks the content of a quote. *mo* is for emphasis ("never even knowing").
- *tsukai-sugita* combines *tsukau* ("use/spend") with the plain/abrupt past form of the suffix *sugiru* ("too much/excessively"), and modifies *kyūryō* ("pay/salary") → "the pay that he spent too much of."
- *gomakasu* = "trick/cover up" • *gomakasu tame ni* = "for the purpose of covering up"
- *enjita* is the plain/abrupt past form of *enjiru* ("perform/enact")
- *kyōgen* = "a play/performance" → "fake/sham" • *gōtō* = "burglary/mugging"

33

Father: *Un . . .*
"Huh?"
Father: *Iya, shiran.*
"No, I don't know (anything about it)." (PL2)

- *shiran* is an informal/masculine contraction of *shiranai* ("not know").

34

Father: *Ore wa sonna koto o shita oboe wa nai.*
"I have no recollection of doing that kind of thing." (PL2)
Omae, dare ka hoka no ningen to mimachigaete-ru n ja nai no ka?
"Aren't you mistaking some other person for me?" → **"You must have mistaken someone else for me."** (PL2)

(continued on following page)

康弘。
36
え？
37
いかんぞ、そういうことをしちゃ、おまえだって、子供もいるんだ、そんなみっともないことをしちゃいかん。
38
本当に忘れている……!!
39
ショックだった……そんなに老いていたのか。
40
私があの電柱の陰から見ていた自分の姿を父はすべて忘れている。
41

(continued from previous page)

- *sonna* = "that kind of/like that" • *sonna koto* = "that kind of thing/a thing like that"
- *shita* is the plain/abrupt past form of *suru* ("do"). • *oboe* = "memory/recollection"
- *dare ka* = "someone" • *hoka* = "other" • *ningen* = "human being/person"
- *dare ka hoka no ningen* = "some other person"
- *mimachigaete* combines *mi*, from *miru* ("see") with the *-te* form of *machigaeru* ("err/make a mistake") so it means "(visually) mis-identify."
- . . . *n ja nai no ka* = "Isn't it that (you are) . . ." → "Aren't you . . ."

35

Narration: *Watashi wa kōkai shita.*
I regretted (that I had asked). (PL2)
Yotte-ita to wa ie, rōjin ni tōi kako no haji o omoidasasete nan no imi ga aru to iu no da.
Even if I was drunk, what sense was there in making an old man remember a shame from the distant past? (PL2)

- *kōkai shita* is the plain/abrupt past form of *kōkai suru* ("to regret").
- *yotte-ita* is the plain/abrupt past form of *yotte-iru* ("be drunk").
- *to wa ie* is a more literary equivalent of *to itte mo* ("even if you say . . ." → "even if it's true that . . .").
- *rōjin* = "old person" • *tōi* = "far/distant" • *kako* = "past" • *haji* = "shame"
- *tōi kako no haji* = "a shame from the distant past"
- *omoidasasete* is from *omoidasaseru* ("cause to remember"), the causative form of *omoidasu* ("remember/recollect").
- *imi* = "meaning/sense" • *nan no imi* = "what sense" • *(nan no imi ga) aru to iu no da* might literally be rendered as "(What meaning) could I say there is."

36

Father: *Yasuhiro.*
"Yasuhiro."

37

Yasuhiro: *E?*
"Yes?"

38

Father: *Ikan zo, sō iu koto o shicha. Omae datte, kodomo mo iru n da. Sonna mittomonai koto o shicha ikan.*
"Don't you go doing anything like that. You've got children, too. You mustn't do anything so shameful." (PL2)

- *ikan* is a variation of *ikenai*, the PL2 equivalent of *ikemasen* ("it won't do/you must not"), and *zo* is a fairly strong emphatic particle used by males.
- *sō iu koto* = *sonna koto* = "a thing like that"
- *shicha* is a contraction of *shite wa*, the *-te* form of *suru* ("do") plus the particle *wa*. Normal word order for the first sentence would be *Sō iu koto o shite wa ikenai.*
- *datte* is used here like the particle *mo* ("too/also").
- *kodomo* = "child/children," and *kodomo mo iru* means "there are children too" → "(you) have children too." • *mittomonai* = "shameful/disgraceful"

39

Narration: *Hontō ni wasurete-iru!!*
He really has forgotten!! (PL2)

- *hontō* = "truth" • *hontō ni* = "really/truly"
- *wasurete-iru* is from the verb *wasureru* ("forget"). *-iru* after the *-te* form of a verb can indicate that the action is continuing/in progress, but in this case it indicates that the action has taken place and the result continues → "has forgotten."

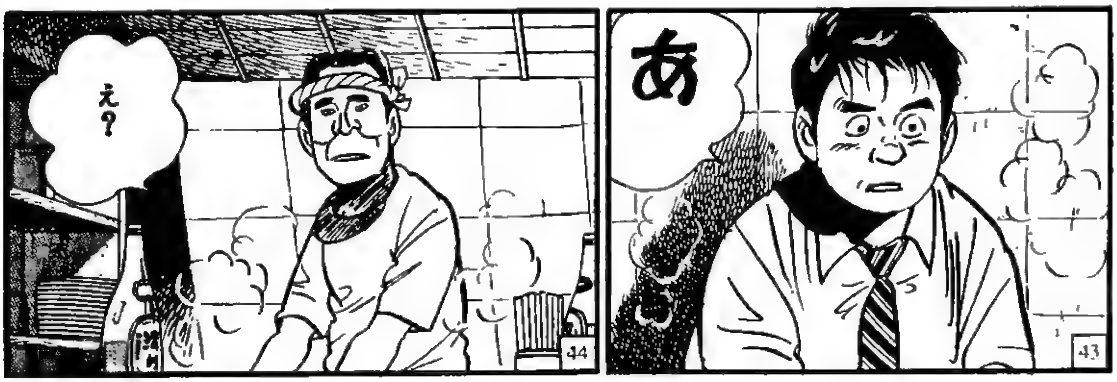
40

Narration: *Shokku datta. Sonna ni oite-ita no ka.*
It was a shock. Had he (really) aged so much? (PL2)

(continued on following page)

おでん
私が絶対になるまいと心に誓った
大人の姿を……
悪党でもなく、善良でもなく、
卑屈で、臆病で、ズルくて
セコく酔っていた……たぶん
今の自分にそっくりな大人の姿を。
42

22


あ
43
え？
44

気づかなかった…
45
何ですか？
46

(continued from previous page)

- *shokku* is a katakana rendering of the English word "shock."
- *sonna ni* = "that much/so much"
- *oite-ita* is from the verb *oiru* ("to age/grow old"). As with *wasurete-iru* above, *-ita* refers to the result of the action ("had aged") rather than to the ongoing action itself.

41

Narration: *Watashi ga ano denchū no kage kara mite-ita jibun no sugata o, chichi wa subete wasurete-iru.*
The image of himself that I was watching from behind that telephone pole, my father has completely forgotten. → **My father had completely forgotten what he had done as I watched from behind that telephone pole.** (PL2)

- *ano* = "that (thing)" • *denchu* = "telephone/utility pole"
- *kage* = "shadow" • *. . . no kage kara* = "from the shadow of/behind"
- *mite-ita* is the past tense of *mite-iru* ("is/are/am watching") from the verb *miru.*
- *sugata,* meaning "figure/appearance," can refer to behavior as well as physical form.
- dots like those appearing beside *jibun no sugata* are used to highlight words for emphasis or to help prevent confusion for the reader (e.g., when word division is ambiguous).
- *subete* can be a noun ("all/everything"), or an adverb meaning "entirely/completely."

42

Narration: *Watashi ga zettai ni narumai to kokoro ni chikatta otona no sugata o . . .*
(He had forgotten) the image of a man that I swore to myself I would absolutely not become . . .
→ **(He had forgotten) what kind of man he had been — (the kind of man) that I vowed absolutely not to become.** (PL2)

Narration: *Akutō de mo naku, zenryō de mo naku, hikutsu de, okubyō de, zurukute sekoku yotte-ita, tabun ima no jibun ni sokkuri na otona no sugata o.*
(He had forgotten) the image of a man, neither a villain nor a hero, obsequious and cowardly, and shifty and nitpicky when he got drunk — probably just like myself right now.
→ **(He had forgotten) the man who was neither a villain nor a hero, and who was obsequious and cowardly, and a shifty and nitpicky drunk — probably just the kind of man I've now become.** (PL2)

Sign: *Oden*

- these sentences are quite a challenge because so much is going on in them that's not explicitly spelled out, but it helps if you start by recognizing that *otona no sugata o* (*otona* = "adult/grown-up" → "man") in each case parallels *jibun no sugata o* in the previous frame, and so both sentences are continuations of the same thought: "my father has/had completely forgotten . . ."
- *zettai* = "absolute/absoluteness," and *zettai ni* = "absolutely"
- *narumai* is the verb *naru* ("become") with a suffix indicating negative intent ("will not–").
- *kokoro* = "heart/mind" • *chikatta* is the plain/abrupt past form of *chikau* ("swear/vow"). *kokoro ni chakatta* is literally "swore to my heart," → "swore to myself."
- *akutō* = "scoundrel/villain"
- *zenryō* = "goodness," but here is being used as an abbreviation of *zenryō na hito* ("a good man/man of goodness" → "hero"). This line is repeated from frame 25 (page 65) in the last installment (MANGAJIN No. 11)
- *hikutsu de, okubyō de, etc.* → see frame 11 this installment.
- *tabun* = "probably/most likely"
- *jibun* in *ima no jibun* refers to the narrator → "I/me/myself"
- *. . . ni sokkuri* = "just like . . ."

43

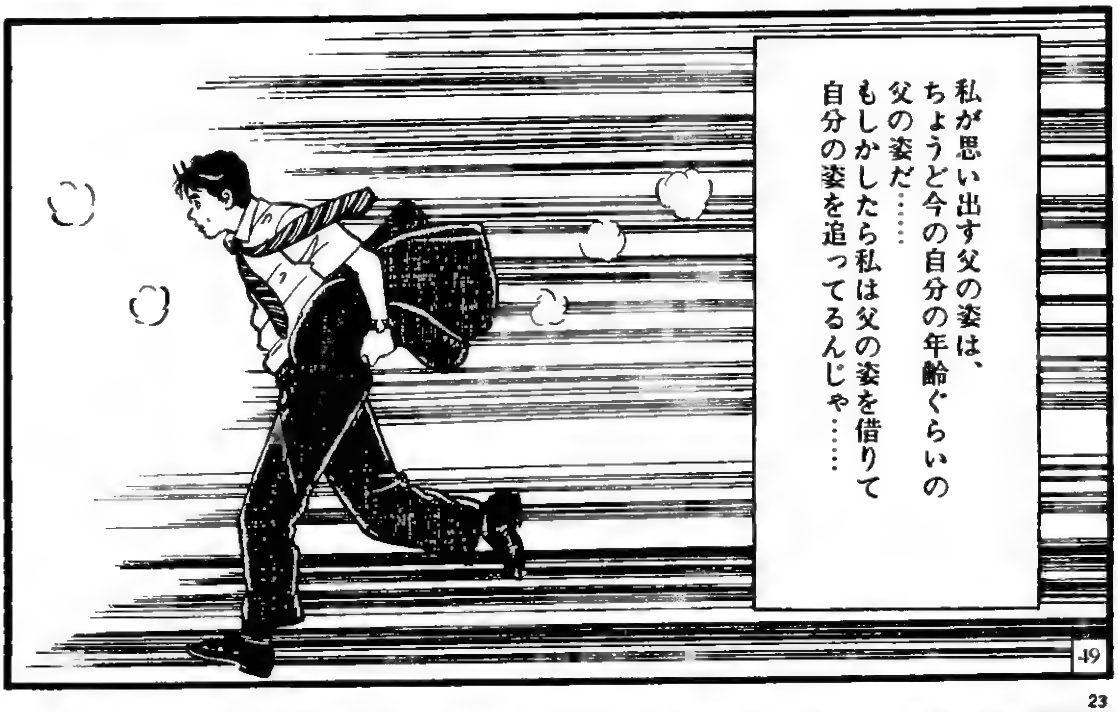
Yasuhiro: *A*
"Oh."

44

Oden Man: *E?*
"Huh?"

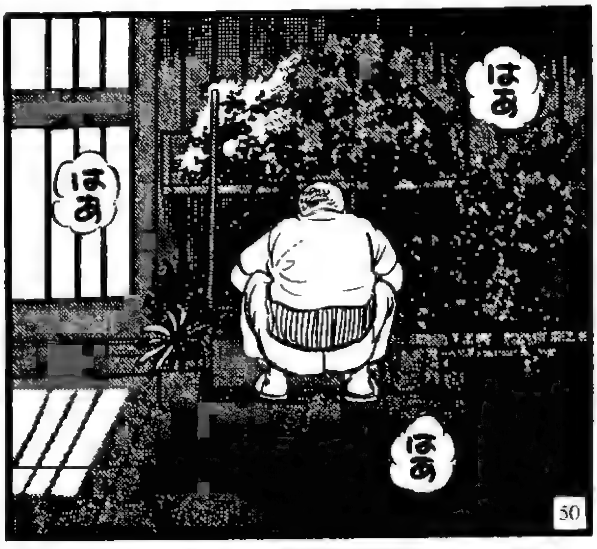
(continued on following page)

あ、いや、すみません、お勘定して!!
47
おでん
あ、それと領収書ちょうだい。
48


私が思い出す父の姿は、ちょうど今の自分の年齢ぐらいの父の姿だ……
もしかしたら私は父の姿を借りて自分の姿を追ってるんじゃ……
49

23

はあ
はあ
51


はあ
はあ
はあ
50

(continued from previous page)

45

Yasuhiro: *Ki ga tsukanakatta.*
"I didn't realize." (PL2)

- *ki ga tsukanakatta* is the past negative of *ki ga tsuku* ("notice/perceive/realize") which combines *ki* ("mind/spirit/consciousness") with the verb *tsuku*, which has a range of meanings from "attach to/touch" to "be on/be lighted (said of a fire or electric light, etc.)".

46

Oden Man: *Nan desu ka?*
"What is it?" (PL3)

47

Yasuhiro: *A, iya, sumimasen. O-kanjō shite!!*
"Uh, no, I'm sorry. My bill (please)!!" (PL2)

- *iya* is a colloquial word for "no," used here as an interjection — "No/Well/I mean."
- *kanjō* = "counting/reckoning," and *kanjō suru* means "to count/reckon/figure up the bill." *kanjō shite* is an informal shortening of *kanjō shite kudasai*, literally "Please figure up the bill." The *o-* prefix can only be described as a "polite" touch.

48

Yasuhiro: *A, sore to, ryōshūsho chōdai.*
"Oh, and also please give me a receipt." (PL2)
Lantern: *Oden*

- *sore* = "that," and *sore to* is literally "that and" but is used like the English "and also/and in addition."
- *ryōshūsho* = "receipt"
- *chōdai* is an informal but still quite polite "please give me/let me have."

49

Narration: *Watashi ga omoidasu chichi no sugata wa, chōdo ima no jibun no nenrei gurai no chichi no sugata da.*
The image of my father I remember is an image of him at just about my own age right now. (PL2)
Moshi-ka-shitara watashi wa chichi no sugata o karite jibun no sugata o otte-ru n ja . . .
Could it be that I'm borrowing the image of my father and pursuing the image of myself.
→ Could it be that I was actually looking at myself through (in the guise of looking at) my father.

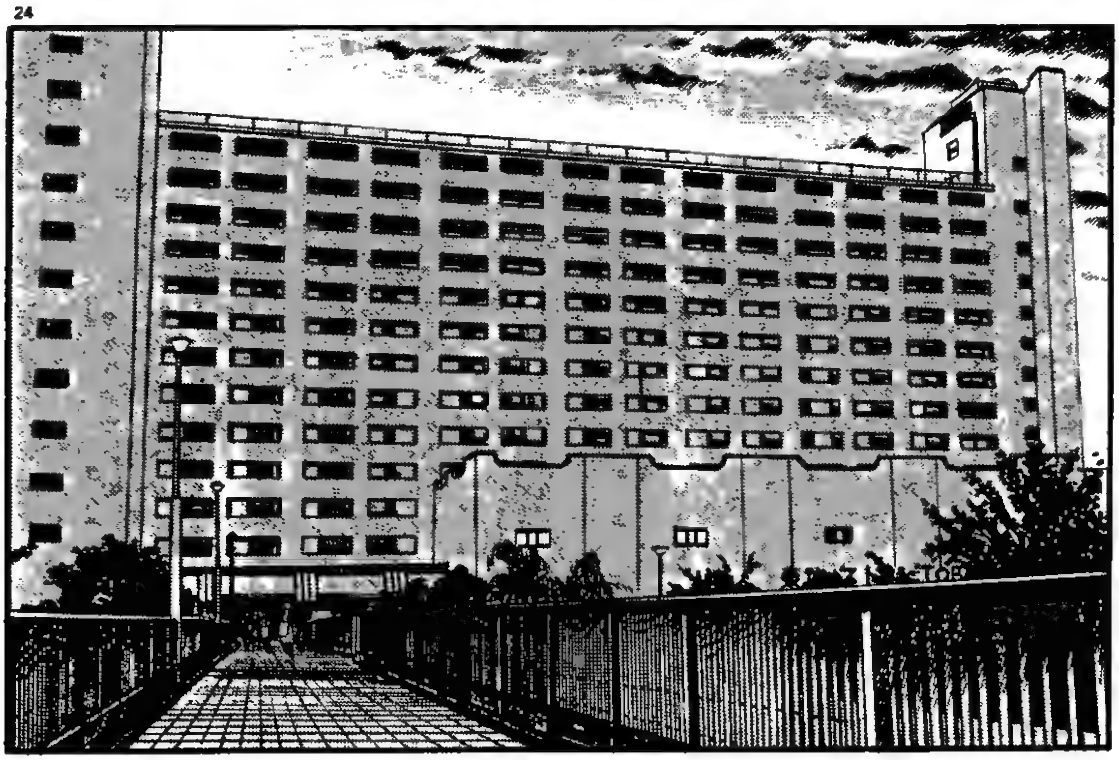
[Or]

→ Maybe I'm looking at myself the way my father would have. (PL2)

- *omoidasu* = "recall/remember"; *omoi* from the verb *omou* ("think [of]") + *dasu* ("take out/bring out").
- *chōdo* = "exactly/precisely/just"
- *ima* = "now" • *ima no* = "of now/at the present"
- *ima no jibun* = "myself right now"
- *nenrei* = "age" • *gurai* = *kurai* = "about/approximately"
- *jibun no nenrei gurai* = "about my own age"
- *moshi-ka-shitara* means "maybe/perhaps" by itself, but it's often followed by another conjectural form later in the sentence. Here the sentence breaks off without being completed, but the implied ending is *ja nai darō ka*, "isn't it perhaps that."
- *karite* is the *-te* form of *kariru* ("borrow"), used here as a "continuing" form — "borrow, and . . ."
- *otte-(i)ru* ("am/is/are pursuing") is from the verb *ou* ("chase/pursue").

(continued on following page)

はあ
はあ
はあ
52
あ、ああ……
言い忘れてたことが
あったんだ……
これほど立派じゃないけど、
俺の家のベランダにも
植木があるんだ。
よかったら、たまには
見においでよ。
54
そうか…
55
……
どうした!?
53


24

(continued from previous page)

50 **Sound FX**: *Hā hā hā*
(sound of heavy breathing)

51 **Sound FX**: *Hā hā*

52 **Sound FX**: *Hā hā hā*
(sound of heavy breathing)

53 **Father**: *Dōshita!?*
"What's wrong!?"

- *dōshita* is an expression meaning "What happened?/What's the matter?/What's wrong?"

54 **Yasuhiro**: *A, ā . . . iiwasurete-ta koto ga atta n da.*
"Uh, urr . . . There was something I had forgotten to say." (PL2)
Kore hodo rippa ja nai kedo, ore no uchi no beranda ni mo ueki ga aru n da.
"They're not as nice as these, but I have some plants on the veranda at my place, too." (PL2)
Yokattara, tama ni wa mi ni oide yo.
"If you'd like, (why don't you) come and see them from time to time." (PL2)

- *iiwasurete-(i)ta* combines *ii* from the verb *iu* ("say/tell") and *wasureru* ("forget") into a single verb. *-(i)ta* is the past form of *-iru*, making it "had forgotten to say."
- *koto* = "fact/thing/detail"
- *atta* ("there was") is the plain/abrupt past form of *aru* ("be/exist," for inanimate things).
- *kore* = "this" • *kore hodo* = "as much as this" • *rippa* = "fine/imposing/nice"
- *ja nai* is a contraction of *de wa nai* = "is not/are not" • *keda* = "but"
- *ore* is an informal/abrupt masculine form of "I/me." • *uchi* = "home/house"
- *ore no uchi* = "my house/my place"
- *beranda* is a katakana rendering of the English "veranda."
- *ueki* = "garden plants/potted plants"
- *yokattara* is a conditional "if/when" form of the adjective *ii/yoi* ("good/fitting/convenient") → "if it is good/convenient for you" → "if you'd like." The expression is often used when offering a favor or making an invitation.
- *tama ni* = "on occasion/from time to time"
- *mi ni* is *mi* from the verb *miru* ("see/look at/examine") with the particle *ni* indicating purpose, thus, "for the purpose of seeing/looking at" → "to see/look at."
- *oide*, "(please) come," can be an invitation or a request or a command depending on the context and tone of voice.
- *yo* adds gentle and friendly emphasis.

55 **Father**: *Sō ka.*
"Is that so?" (PL2)

おやじ、このまえ
おもしろいこと言ってたね。
人生なんて、
みんな似たりよったり、
すぎ去ってしまえば
同じだって。
56
あはは
57
25

56

Yasuhiro: *Oyaji, kono mae omoshiroi koto itte-ta ne.*
"Pops, you were saying something interesting the other day, weren't you?" → **"Pops, I thought it was interesting what you said the other day."** (PL2)
Jinsei nante, minna nitari yottari, sugisatte shimaeba onaji da tte.
"That people's lives are all pretty much alike, and when they've passed on they're all the same." (PL2)

- *kono* = "this" • *mae* = "before" • *kono mae* = "recently/the other day"
- *omoshiroi* = "interesting/intriguing"
- *itte-(i)ta* ("was/were saying") is from the verb *iu* ("say/tell").
- Yasuhiro quotes his father from frame 29.
- *tte* in colloquial speech indicates a quotation. The implied ending of the sentence is *tte itte-ita ne* ("You were saying that . . .").

57

Wife: *A ha ha ha.*
(laugh)

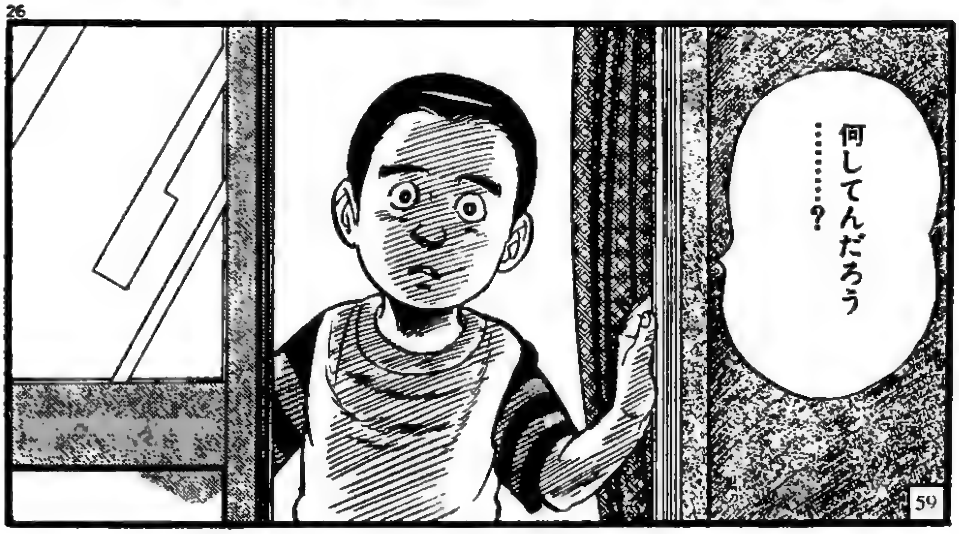
Mac System 7 *(continued from page 75)*

with System 7. In fact, many Mac users outside the Japanese language user community are now using System Switcher to switch between English System 6 and System 7 when they have critical applications that don't work well under System 7. There is one thing to watch out for, though. Earlier I mentioned that System 7 uses a different technique from System 6 to keep track of the files on a disk drive (the same applies to KanjiTalk). If you create new files, make changes in files, or delete old files under System 6, those changes are not reflected in System 7. When you switch into System 7, the operating system detects that file changes have been made and automatically updates its record of which files are in which locations on the disk. This is known as "rebuilding the desktop" in Apple jargon. However, there is a bug in System 6 which intermittently corrupts the file records in a manner than can cause System 7 to crash the disk when it tries to update its own records. To prevent this from happening, make sure you run the System 7 version of Disk First Aid, a utility program on one of the distribution disks, just before launching System Switcher. If Disk First Aid finds a problem, it will report that minor repairs are needed, and ask for permission to proceed. Go ahead and let it make the repairs, then switch to System 7.

Similarly, file changes you make under System 7 are not reflected under System 6. If you switch back to System 6 (or KanjiTalk) and try to open a file created under System 7, your application may not be able to find it. If this happens, the solution is to forcibly rebuild the desktop. The most common way to do this is to restart the Mac while holding down both the Command and Option keys. Just before the Finder loads, a dialog box will appear asking for permission to rebuild the desktop. Tell it OK, then go have a cup of coffee while you wait. This tip is courtesy of the sysops on the MACSEVEN forum on CompuServe.

In a coming issue I hope to review a System 7 compatible version of SweetJam, a utility from Japan that patches the English operating system and certain popular applications (notably MS Word) to force them to display and process Japanese. In the meantime, in order to use Japanese you'll probably have to keep KanjiTalk version 6 around on your hard disk.

もうすぐ
夏だな
……
ああ。
58


26
何してんだろう
……？
59

58

Father: *Mō sugu natsu da na.*
"It's almost summer, isn't it." (PL2)
Yasuhiro: *Ā.*
"Yeah." (PL2)

- *mō* ("now/already") combined with *sugu* ("soon/immediately") makes an expression meaning "very soon now/almost right away."
- *na* is a masculine equivalent of the particle *ne*; it indicates that he expects agreement.
- *ā* is an informal "yes" used by males.

59

Son: *Nani shite-n darō.*
"What're they doing, I wonder." (PL2)

- *nani* = "what"
- *shite-n* is a contraction of *shite-iru no* — *shite-iru* from the verb *suru* ("do"), plus the particle *no*, used because he's looking for an explanation.
- *darō* is the PL2 form of *deshō*, which, together with *no* indicates that he's looking for an explanation.

相手	*aite*	companion/partner
あいつ	*aitsu*	"that guy"/he
歩く	*aruku*	walk (*verb*)
別の	*betsu no*	another/different
貧乏人	*binbō-nin*	poor person
募集	*boshū*	recruiting/recruitment
父	*chichi*	(one's own) father
町内	*chōnai*	neighborhood
ちょっと	*chotto*	a little
大学	*daigaku*	college/university
だれ	*dare*	who
だれか	*dare ka*	someone/anyone
どっちか	*dotchi ka*	one or the other
電柱	*denchū*	telephone/utility pole
演じる	*enjiru*	perform/enact
偉い	*erai*	great/grand
不幸	*fukō*	bad fortune/unhappiness
午後	*gogo*	afternoon
ごまかす	*gomakasu*	trick/cover up (*verb*)
強盗	*gōtō*	mugging/burglary
恥	*haji*	shame
話	*hanashi*	talk/conversation
卑屈	*hikutsu*	servility/meanness
冷や汗	*hiya-ase*	cold sweat
本当に	*honto ni*	really/truly
いい	*ii*	good/nice/fine
意味	*imi*	meaning/sense
居酒屋	*izakaya*	tavern
冗談	*jōdan*	joke
人生	*jinsei*	life/human life
準備する	*junbi suru*	prepare/made ready
陰	*kage*	shadow
帰る	*kaeru*	return/go home
過去	*kako*	the past
金持ち	*kanemochi*	rich man
考える	*kangaeru*	think about/consider
勘定	*kanjō*	bill/check/account
かる	*karu*	drive/spur/urge on
きっちり	*kitchiri*	precisely/right at
子供達	*kodomo-tachi*	children
幸	*kō*	good fortune
工場	*kōjō*	factory
後悔する	*kōkai suru*	regret (*verb*)
今日	*kyō*	today
狂言	*kyōgen*	drama fake/sham
給料	*kyūryō*	pay/salary
まわってる	*mawatteru*	go around/make rounds
命日	*meinichi*	anniversary of a death
珍しい	*mezurashii*	unusual/rare
みんな	*minna*	all/everyone
見る	*miru*	watch/see
みっともない	*mittomonai*	shameful/disgraceful
生	*nama*	draft (beer)/raw
夏	*natsu*	summer
年齢	*nenrei*	age
寝る	*neru*	go/come to bed
人間	*ningen*	person/human being
日記	*nikki*	diary/journal
おだてる	*odateru*	flatter
老いる	*oiru*	to age/grow old
お金	*okane*	money
思う	*omou*	think (that . . .)
終わり	*owari*	the end
老人	*rōjin*	old person
領収書	*ryōshūsho*	receipt
参加者	*sankasha*	participant
せい	*sei*	result/consequence
セコイ	*sekoi*	tedious/nitpicky
心配	*shinpai*	worry/fear
死ぬ	*shinu*	die
静かに	*shizuka ni*	quietly
しょせん	*shosen*	in the end/after all
醤油	*shōyu*	soy sauce
そば	*soba*	side/vicinity
掃除	*sōji*	cleaning (up)
過ぎ去る	*sugi-saru*	pass by/on/away
住む	*sumu*	live/dwell
多弁	*taben*	talkative(ness)/verbosity
食べる	*taberu*	eat
大した	*taishita*	great/important
時々	*tokidoki*	sometimes/occasionally
時には	*toki ni wa*	at times/sometimes
年下	*toshi-shita*	younger
年上	*toshi-ue*	older
突然	*totsuzen*	suddenly
ついて来る	*tsuite kuru*	come with/tag along
作る	*tsukuru*	make
勤める	*tsutomeru*	work (at)
旨い	*umai*	tasty/delicious
うるさい	*urusai*	noisy/bothersome
屋	*-ya*	-shop/-shop owner
安い	*yasui*	cheap/inexpensive
奴	*yatsu*	guy/fellow
用事	*yōji*	business/matter
よく	*yoku*	often/frequently/well
夜	*yoru*	night
寄る	*yoru*	stop by/drop in
酔う	*you*	become drunk
湯	*yu*	hot water
湯豆腐	*yudōfu*	boiled tofu
夕食	*yūshoku*	evening meal
誘惑	*yūwaku*	temptation
絶対	*zettai*	absolute/absoluteness
ずるい	*zurui*	sneaky/unfair

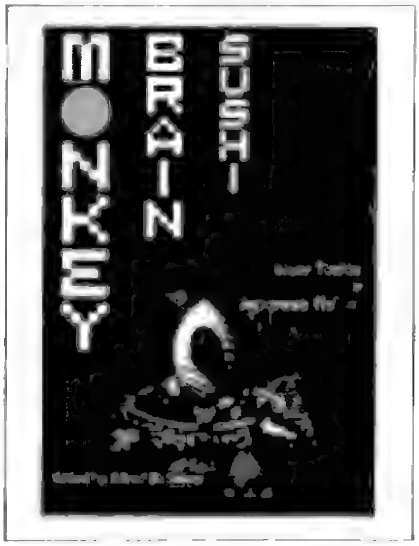
MONKEY BRAIN SUSHI

New Tastes in Japanese Fiction

edited by Alfred Birnbaum

Kodansha International, 1991, Tokyo, New York and London, 306 pages, $18.95 (hardcover)

Whoever thought up the delicious title for this collection eats free for a year. The stories don't go down so bad either. The "new tastes" referred to here are a new kind of Japanese literary cuisine—short stories from the "eighties onward" that seem about as faraway from the introspective literature of the Japanese writers most Americans are familiar with (Kawabata, Mishima, Tanizaki, and even Endō and Abe) as eighties-onward Tokyo is from 1860 Edo.



Selected and edited by American Alfred Birnbaum—and wonderfully translated by Birnbaum and three other North Americans—the eleven stories in *Monkey Brain Sushi* are a mulligan stew flavored with the most popular writers of the under-40 generation in Japan today. The only writer known to American readers here is probably Haruki Murakami, whose novels *Wild Sheep Chase* and *Hard-Boiled Wonderland* and *The End of the World*—despite some mixed reviews with variations on the theme of *huh?*—have in their recent translations created a publishing mini-sensation. Born in 1949, however, Murakami, compared with all but two of the other writers represented, may be something of a *jii-san*. Masato Takeno, author of "The Yamada Diary," was born in 1966. Takeno's portrayal of a world in which the hard slog of a real-life student/*arubaito* becomes entwined with the role-playing game of a home computer probably does not strike either the younger readers of MANGAJIN or Takeno's own domestic following as much of an absurdity at all.

This contemporaneity—by which even the most classical of allusions is made through the lens of pop media and the character him/herself as he/she is feeling today—is what is most distinctive about this writing, and for those of us who like "foreign" literature for what it tells us about ourselves, and about our non-selves, it is also the most interesting aspect of the collection. The country depicted in these stories is the one those of us who have lived in Japan are familiar with. Masahiko Shimada, for example, in his tale of youthful, impotent rebellion, "Momotarō in a Capsule," presents us with disturbing yet recognizable visions of that "giant terrarium of bad taste, Tokyo." Amy Yamada's S/M water-trade heroine in "Kneel Down and Lick My Feet" and Eri Makino's Elvis-worshipping housewife/mom in "Sproing!" present the uncomfortable underbelly of Japanese male-female relations in the form of shock-and-reveal narrative. The male-dominated workplace—the locus of most starched-collar American-Japanese interaction these days—is virtually absent, or shall we say irrelevant?

This same quality of being so much of the untethered now, however, makes it hard to know what baggage—if any—to bring to these stories as readers. Space and time are unduly fragmented in these modern tales; interior monologues frequently find themselves playing chicken with each other on real city streets. The authors' gameboard, it would appear, is uncannily similar to a giant Etch-a-Sketch machine. Everything takes place within a rigid frame on but a single plane. You can move in any direction you want at any time, the only condition being that your lines (words) are unbroken. Here and there you create small areas of formal structure, but then the lines soon fragment again. At the end of the session, shake!—and start over. There was nothing really there!

Stories like Gen'ichirō Takahashi's "Christopher Columbus Discovers America" (which takes place in Yokohama) noodles us through city streets on a mock quest, very much in this Etch-a-Sketch mode, with William Shakespeare and the Hanshin Tigers "all piled into a Winnebago." Osamu Hashimoto's "Peony Snowflakes of Love" is a more successful scene-shifter, a hard-boiled but tender tale of loneliness and love between two women—one a waitress/housewife, the other a truck driver. It succeeds because the author has a controlling vision, which he uses to grace the lives of his characters. He does not rely on the contiguity of reality fragments to provoke unexpected, and unpredictable, revelation. In this matter and in this collection, of course, personal taste and what you expect from literature and life are paramount. As with sushi, *de gustibus non disputandum est.*

MANGAJIN readers should especially note the story "Japan's Junglest Day" by Michio Hisauchi, done entirely in manga form. The basis of this dark parody is familiar to most Japanese readers—army stragglers are marooned on a Pacific Island, and in their isolation go mad as they become acutely aware of the depths and complexities of suffering. A lengthy philosophical discussion unfolds—patently abstract to prove a point—until at last the stragglers break through their delusions. Of special interest here is the way Hisauchi's marvelous drawings undercut, comment upon, or support the textual story. The graphic novel may not be the sole shape of Japanese literature in the future, but it does seem well-suited to the *fuikkushon* of this younger generation of writers, who grew up on TV and visual advertising and who, in flat-screen images (be they CRT-based or type and ink), may yet find some precious thread by which they can connect themselves to their traditional craftsman forebears—the print and textile artists—who were such great masters at probing the depths of surface decoration.

Peter Goodman is founder and publisher of Stone Bridge Press in Berkeley, CA, and a contributing editor to MANGAJIN.

Mac System 7

by Daryl Shadrick

Earlier this year, on May 13, Apple Computer released System 7.0, the latest version of its operating system software for the Macintosh. Amid the barrage of publicity and all the claims and counterclaims, Mac users face the decision of whether to upgrade to the new version of the System or to stay with the one they already have. Probably some readers have already taken the leap. Others may be holding back for one reason or another. Still others may be wondering what Sytem 7 actually means to them and if there's really any reason to care. In addition, readers of MANGAJIN may be wondering whether and how they can use Japanese with the new system environment.

In this article I'll summarize some of the most noteworthy changes in System 7 from the user's standpoint. I'll offer some suggestions on how to decide whether to upgrade. And finally, I'll comment on where Japanese fits into the whole scheme.

Before May 1991 the vast majority of Mac users were using some version of System 6.0. Apple added a third digit to its numbering system for System 6 to suggest that new releases were merely bug fixes and tweaks to support new hardware rather than major revisions to the operating system itself. Many people are using System 6.0.2 or 6.0.3. Another popular version is 6.0.5, originally released to support the then top-of-the-line Mac IIfx. Anyone who bought a Mac IIsi or LC, two of the new models released in the fall of 1990, had no choice but to upgrade to System 6.0.7.

Apple was aware, nonetheless, of certain problems and limitations of the operating system. For example, many users found when they approached 2,000 or so files on a single hard disk that Finder operations such as opening and closing files and folders became intolerably slow. The first to be affected were graphic design firms and service bureaus, but as 80 megabyte and larger hard disks become more common, it's not difficult for the average end user to eventually accumulate 2,000 files. Another longstanding problem was the management of control panel devices and other extensions to the operating system, as well as configuration and preference files for application software. All of these files normally had to be placed at the top level of the System folder, creating serious clutter problems. Also, although MultifFinder had become a standard part of the Mac operating system, applications really had no standard way of working cooperatively. The Clipboard seemed very novel when it was introduced, but much more was needed if applications were really going to work together in a manner controllable by the user.

Aside from these considerations, the patterns of third-party development said a lot about what users wanted that Apple hadn't given them. They wanted a user interface that was easier to customize, and they wanted to be able to share files within a work group without having to bother with the complexities of file server software.

The original feature wish list for System 7 was pared down considerably during development, but the items mentioned above were all addressed. Perhaps the most significant changes are the least visible. Apple changed the way the operating system keeps track of files on disks to make it more robust and better able to handle large numbers of files. The theoretical file size limit is in the millions, and the practical limit is well within user needs for years to come. Apple also defined a standard methodology for software applications to swap data with one another. At this point few programs have been revised to support this methodology, but eventually most major applications will do so. Then it will be possible to write scripts—something akin to batch files in MS-DOS—to control a complete series of operations on text or data without the user having to manually intervene.

Of the changes that are visible, most are evolutionary rather than revolutionary, and many represent features that ought to have been available much sooner. The System folder has been reorganized, with control panel files, INIT files (known as System Extensions in the new parlance), and preference files consigned to separate folders. The Set Startup option has been dropped from the Special menu under the Finder in place of a Startup Items folder in the System folder. Any application or file placed in that folder will automatically launch at system startup. The Apple menu, previously the sole preserve of desk accessories, is now fully customizable via the Apple Menu Items folder in the System folder. Any file, folder, or application icon placed in that folder will appear in the Apple menu and can be opened by choosing it from that menu.

System 7 is inherently a multitasking environment. Under System 6 a user could choose between Finder mode, which could run only one application at a time, or MultiFinder mode, which could launch multiple applications and switch between them without quitting. Under System 7, though, only MultiFinder mode is available. The user can continue launching applications until memory is full. The distinction between applications and desk accessories, a remnant of the older Finder-only mode, has been eliminated. Under System 7 the user can open a DA suitcase icon and extract the DA for use as an ordinary application like any other.

Japanese on System 7, Now!

For more adventurous readers, a programmer in Japan has written a patch to System 7 that makes it possible to install Japanese fonts and use programs written to run under KanjiTalk. I can't recommend it wholeheartedly to all users, and if you are scared of using ResEdit to make changes in program files, it definitely is not for you. The author never intended it to be a permanent solution, just a temporary expedient until an official Japanese System 7 comes out. But I've been experimenting with it some, and it works better than I would have expected. If you're interested, download KANJI1.CPT from Library 2 in the MACSEVEN forum on CompuServe. You'll also need a copy of Compact Pro (also available on CIS) to decompress the files.

The two most remarkable and most useful of the visible innovations in System 7 are file sharing and aliasing. A Macintosh running System 7 can make anything on its hard drive (including the entire drive contents) available to as many as ten other users on an AppleTalk network. Any Macintosh which has AppleTalk client software installed, including Macs still running under System 6, can mount the icon of a System 7 hard disk that has file sharing software installed and enabled. The host Mac controls access via a simple three-tiered security scheme. The restriction to ten Macs logged on simultaneously makes file sharing useful only to small workgroups, but many users who are sharing Macintoshes will find it convenient to be able to mount the icons of other machines in their workgroup and swap files by simply drag-copying in the Finder.

An alias is essentially a small file containing a reference to the location of another file within the file system. Double-clicking a file or folder alias opens that file or folder, and double-clicking an application alias launches that application, regardless of where those items are located physically or logically within the file structure. Aliases work with the special folders within the System 7 System folder, so that items can be placed on the Apple menu simply by putting an alias for that item in the Apple Menu Items folder. A document or application can be launched at startup by putting an alias in the Startup Items folder. You can even create aliases for files, folders, applications, or entire volumes located on other Macs connected via AppleTalk and linked by file sharing. Double-clicking the alias of a hard drive located elsewhere on a network will automatically prompt you for the password and mount that drive on your own desktop. Potential uses are too numerous to list here, but used judiciously, aliases can be a powerful tool for customizing your Mac to suit your own needs.

Should you upgrade or stay with what you have?

The answer depends on your own sophistication as a computer user, on which applications you are using, what your networking needs are, and how highly customized your present System happens to be.

Application developers and the power-user community have mostly made the leap already. Anyone who has been using MultiFinder as their preferred environment under System 6 can probably make the upgrade without having to change many of their usage habits. If you don't consider yourself a "power user" and you've been reluctant to really delve into how the Macintosh works, System 7 may take longer to learn and get used to.

Another factor you must consider is whether your essential applications will work properly under System 7. Only a very few programs will not work at all, but sometimes there are features within programs that don't work properly. An alternative is to switch back to System 6 only for applications that are not fully compatible with System 7. But unless the majority of your applications work acceptably under System 7, you might just be wasting hard disk space keeping System 7 installed, especially if you don't use it much.

If you work with others on a small AppleTalk network, you'll probably like file sharing, and you may want System 7 just for that reason. However, the things that make file sharing appealing to small workgroups represent a potential nightmare for a system administrator who manages dozens of Macs and needs sophisticated server functions. Enabled file sharing can monumentally increase network traffic and slow down network operations. This is part of the reason that larger businesses have been more cautious about upgrading.

If you use a large number if INITs and CDEVs to customize your version of System 6, you may find that System 7 offers little you do not already have. Furthermore, since you have to have System 7 compatible versions of all those add-ins, it may take longer before you are able to make the transition. Accordingly, people who have highly customized systems may want to wait before they take the plunge.

Finally, if you have a large commitment to Adobe PostScript fonts, you may want to wait. Frankly, the font situation right now under System 7 is a mess, and this is why the DTP community has so far resisted the upgrade. If you use lots of PostScript fonts and have a workable setup under System 6, it's tempting to just stay put for awhile.

So where does Japanese fit into all this?

Right now there is no Japanese System 7. Apple has promised a Japanese edition, but most informed guessing puts the release date sometime in the first half of next year at the earliest. Users of KanjiTalk, the Japanese version of the Mac System, had grown accustomed to shorter and shorter intervals between the release of English and Japanese editions of the same System version. KanjiTalk 6.0.7 actually shipped within just a couple of weeks of English System 6.0.7. However, this all came to an end with System 7's release. System 7 includes many changes in the parts of the Mac operating system responsible for handling foreign language character sets. Those changes should eventually make it easier to write software that works with foreign languages, but in the short term they pose a daunting software engineering task. In the meantime, users of Japanese on the Mac can simply coexist with System 7 as a separate entity, if they use it at all.

The good news is that System Switcher, which has long been used to switch between the Japanese and English Systems, works

(continued page 69)

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Want to correspond with other fans of Nana Mouskouri, Hiromi Iwasaki, Agnes Chan in Japan. Write Tom Thienapirak, 508-390 Dixon Rd., Toronto ON M9R 1T4 Canada

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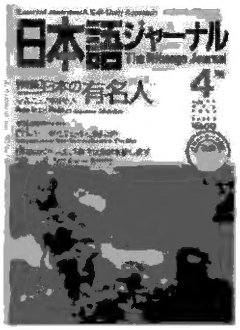

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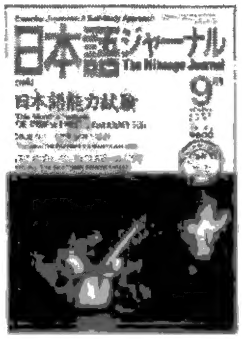

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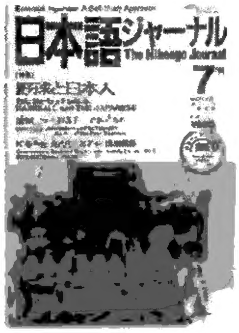

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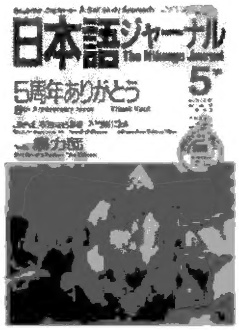

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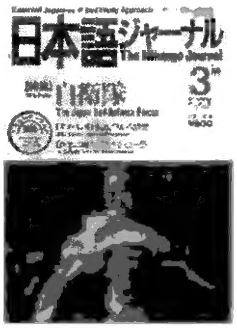

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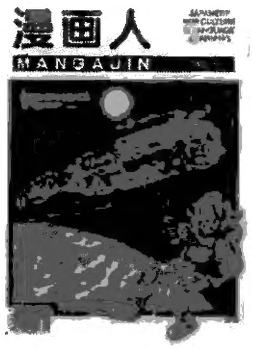

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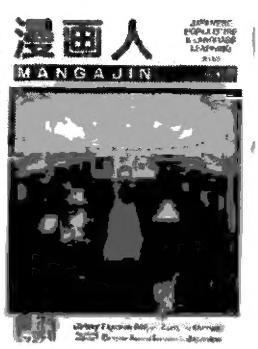

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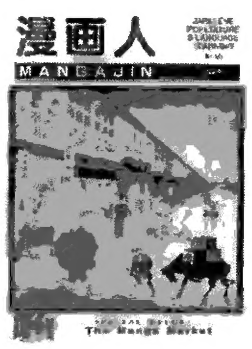

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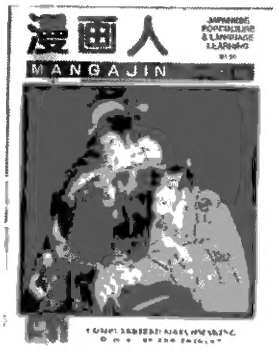

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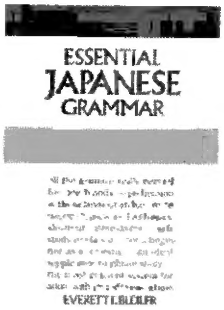

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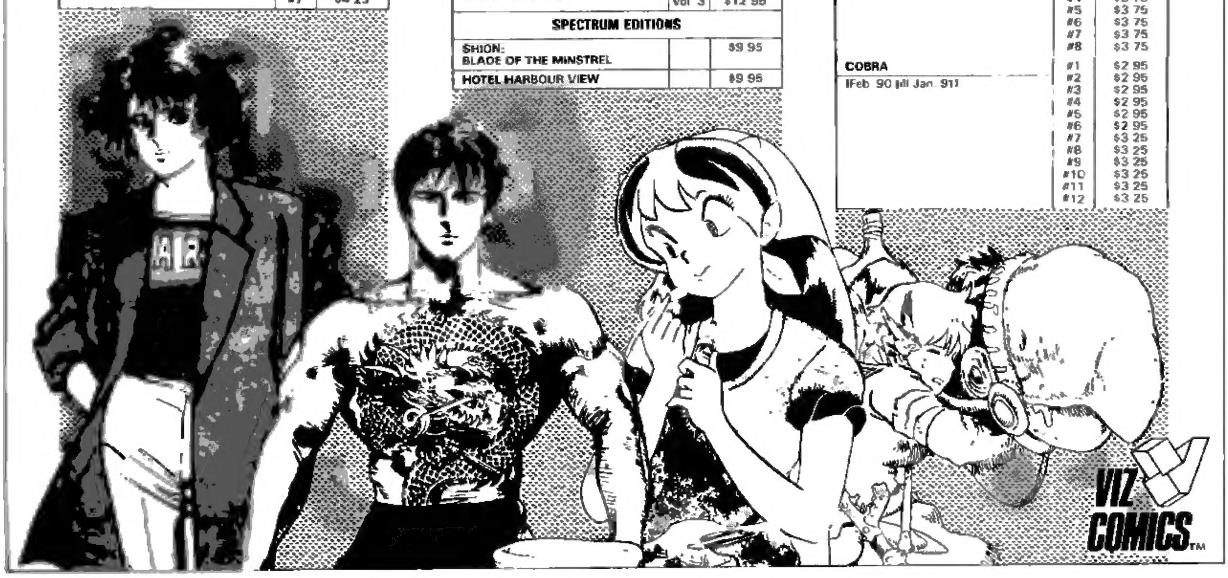

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